

Collier's

THE NATIONAL WEEKLY



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The Spot-Light

VOL XLV NO 9

MAY 21 1910

The
Overland

Note the Percentage of Overlands

The
Overland

Next Sunday afternoon note how Overlands predominate among the new cars on the street. You can see for yourself—wherever you are—that the Overlands are now the leading cars of the day.

\$200,000 Per Day

The average sale by dealers on Overland cars now exceeds \$200,000 per day. We believe that never in the history of automobiles has there been a record approaching this.

The four Overland factories, employing 4,000 men, are now turning out 140 Overlands daily. That's more than we promised. It is five times our output of last year, and twenty times our output of two years ago. Yet the demand keeps ahead of supply.

Judge what a car this must be. Two years ago it was almost unknown. Today an output of 140 cars daily fails to keep up with the call.

Matchless Simplicity

Overland cars are the choice of hundreds of experts. But they appeal above all to men who run their own cars. That's why you see so many on Sunday afternoons.

There is no other car which is nearly so simple. Three of the models operate by pedal control. One simply pushes pedals backward or forward to get on low speed, high speed or reverse. It is as simple and natural as walking.

The designers of the Overland have immensely reduced the usual number of parts. One piece is made to take the place of many. This reduces the danger of trouble.

All the usual complexities have been eliminated. One has nothing to think of but the road, and the hands have nothing to do but steer.

Almost Trouble-Proof

The veriest novice can handle and care for the Overland. It needs only oil and water. We have run one of these cars for 7,000 miles, night and day, without stopping the engine.

The parts are made like the parts of watches—by automatic machinery. They are exact to the ten-thousandth part of an inch.

During the making the various parts are subjected to more than ten thousand inspections. Then every chassis is proved on the road—proved to be utterly perfect—before it goes out.

As a result, every Overland owner gets pure delight from his car. And he tells others the facts. Those are the reasons why Overland cars are so amazingly popular.

The Minimized Cost

Our enormous production and our modern machinery enable us to make cars for much

less than others. In the past year alone we have cut our costs 20 per cent. No other maker attempts to give what the Overland gives for the money.

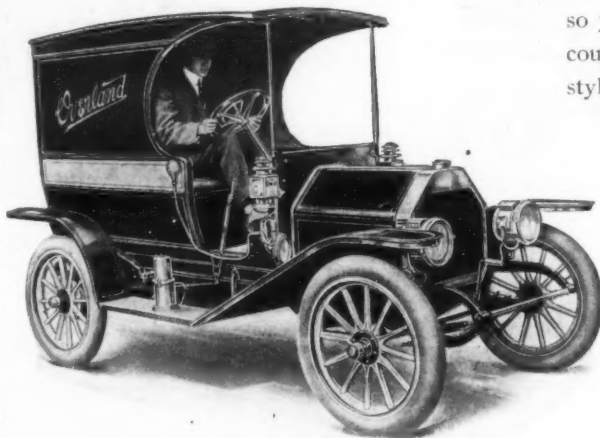
The 25-horsepower Overland Roadster sells for \$1,000. It has a 102-inch wheel base. The same car with a tonneau costs \$1,100.

A 40-horsepower Overland is sold for \$1,250, with single rumble seat. Other Overland models sell for \$1,400 and \$1,500, according to size, style, power and finish.

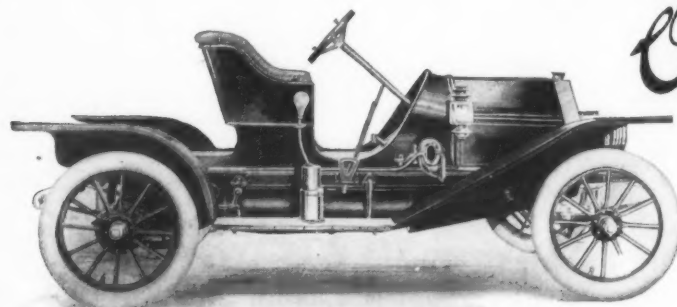
The Marion-Overland—our finest production—sells, with touring body, for \$1,850. And each of these prices, from the lowest to the highest, includes five lamps and magneto.

You'll Want One, Too

You will agree with the thousands buying Overland cars when you see and compare them with others. Do this in fairness to yourself. There are now Overland dealers in 800 towns, so you can see the cars anywhere. Send us this coupon now for our catalog, picturing all the styles and giving all the facts.



Overland Delivery Wagon—Price, \$1,100

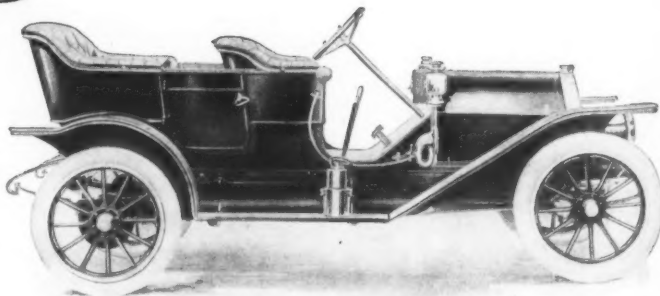


Overland Model 38—Price \$1,000. 25 h. p.—102-inch wheel base. With single rumble seat, \$1,050—double rumble seat, \$1,075—complete Toy Tonneau, \$1,100

The
Overland

Two of the many Overland passenger cars. Prices range up to \$1,850—the price of the Marion-Overland.

All prices include five lamps and Magneto



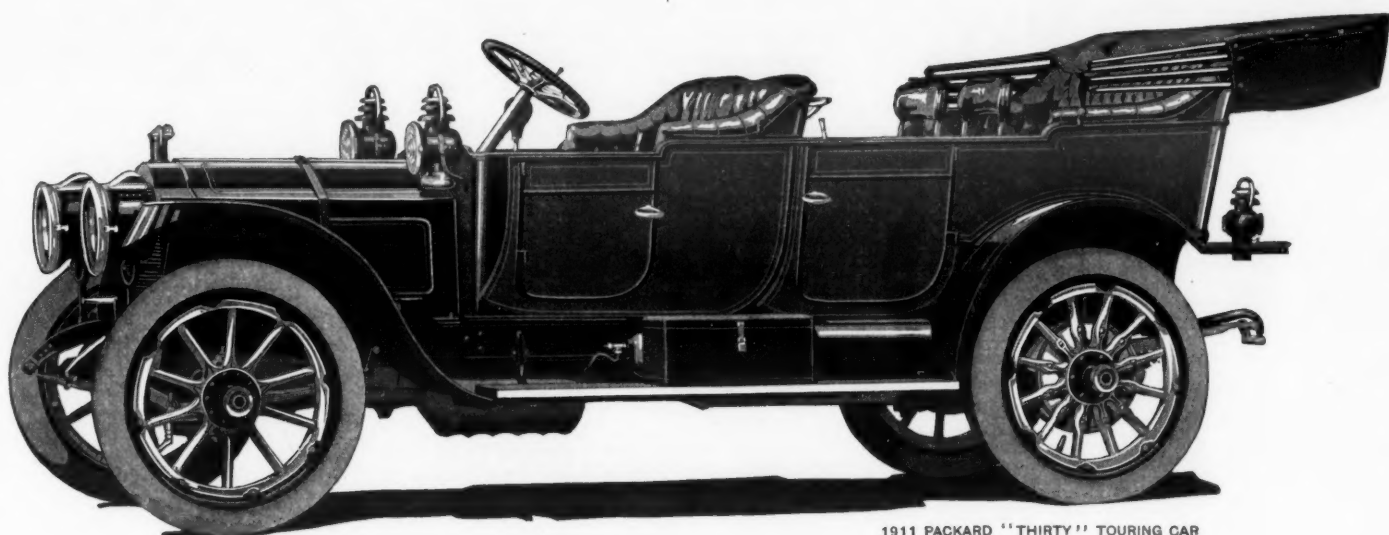
A 40 h. p. Overland with 112-inch wheel base. Price with single rumble seat, \$1,250—double rumble seat, \$1,275—with 5-passenger Touring or Close-Coupled body, \$1,400

The Willys-Overland Company
Toledo, Ohio

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University of Wisconsin

MADISON, WIS.



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Collier's

Saturday, May 21, 1910



The Spot-Light. Cover Design	Drawn by David Robinson	
King Edward VII. Photograph		7
The Late King of England. Photographs		8
Editorials		9
What the World Is Doing		11
Ophelia and the Center of the Stage. Story	Louise Closser Hale	15
The Rescue. Story	Charles Belmont Davis	17
The Child on the Stage	Francis Wilson	19
A Review of the Season	Arthur Ruhl	20
Young American Playwrights		21
TELL ROOSEVELT		22
Concerning Collier's		24

Volume XLV Number 9

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ADVERTISING BULLETIN

NO. 56

This is the third of a series of seven Bulletins by Collier's editors, appearing in the issues of May 7, 14, 21, 29; June 4, 11, and 18.

E. L. Patterson.

FROM THE FICTION EDITOR

THE question most often asked the fiction editor of a magazine is what chance the untried writer has against the author with an established reputation. He has every chance. The demand for stories has never been so great and the supply so far below the demand. If the richest man on earth should put all of his money in a new magazine, he could not guarantee a really great story in every issue.

A great short story cannot be produced by a great author at a given time. Practically every writer of note tried for the prizes in the Collier five-thousand-dollar short-story contest. The competition was open for many months, and yet, when the final decision was reached, it was found that two of the three prize-winners were practically unknown in the world of letters. It so happened that two men who had the ability to use the English language effectively, and who understood how to construct a short story, had been fortunate enough to either create or meet with two big human themes for their stories. During the same

period their more celebrated fellow-workers had been less fortunate, and, in place of telling a great story, were forced to rely upon their technique.

The story-writer of to-day, with any reputation whatever, no longer "respectfully submits" his manuscript by mail or peddles it on his rounds of the magazine offices. The best-known authors fix their rates at so much per word and then place their work where they choose. As to the new writer, on his discovery depends the success of the fiction editor.

Of the hundreds of manuscripts received every week, Collier's publishes about one per cent. This may sound a little discouraging to the beginner, but, according to a recent calculation, there are approximately three hundred stories published every month by the various reputable magazines printed in the English language. The new authors have no reason to feel that their work is being neglected. They are just at present a very necessary institution to publishers, and may rejoice in the fact that they are becoming more so every day.

Charles Belmont Davis

IN NEXT WEEK'S ISSUE—"From the Dramatic Editor"

IN ANSWERING THESE ADVERTISEMENTS PLEASE MENTION COLLIER'S

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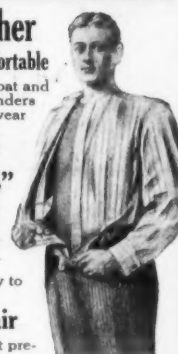
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An Advertisement by Elbert Hubbard



GREAT WRITER once said, "Nothing is more disgraceful than that an old man should have nothing to show that he has lived long except his years." How true is this and yet how often do we look about us and see dozens of Time's Derelicts who must depend upon the State, the Community, or worse yet, their own families, for the ordinary comforts that old age requires. In youth our every impulse is to expend rather than conserve. But should we not let wisdom play a part, and consider what future life will mean without that independence that now means so much to us while all is sunshine! When the World smiles, emulate the example of the Bees and hoard your Honey. To be free for all time, see that in youth you make arrangement for your Old Age. THE EQUITABLE LIFE ASSURANCE SOCIETY of the United States will contract to insure your savings. You need not put away great sums. If you are still young, an annual deposit of less than Two Hundred Dollars will yield Five Thousand Dollars to you in cash at the end of twenty-five years—just when you'll need it. The same sum will be paid to your wife or mother or other dependent if you die sooner. Life Insurance means peace, content, good digestion and sound sleep. It eliminates worry.

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Collier's

THE NATIONAL WEEKLY



Edward VII

Born, November 9, 1841. Crowned, August 9, 1902
Died, May 6, 1910



E

May 21



7



At the time of his visit to the United States



Edward VII and Queen Alexandra in the robes of coronation, which took place August 9, 1902, postponed from June 26 on account of the King's illness



At a review of the Horse Guards



The commander-in-chief of the British navy in the uniform of an admiral



The last portrait of King Edward VII, taken a short time before his death



The last snapshot of the King, as he appeared at Biarritz



Greeting his victorious horse and jockey at the Derby



Edward VII and his nephew, the Kaiser



The King at Eastbourne—Showing his lack of ostentation

The Late King of England,—Beloved of His People, a True Friend of America



Collier's

The National Weekly

P. F. COLLIER & SON, Publishers
Robert J. Collier, 416-430 West Thirteenth Street
NEW YORK



May 21, 1910

Being a King

EDWARD THE SEVENTH liked his job. He desired it for many years before his mother died. Later he became a trifle bored, and showed revived interest in earlier amusements, but he was fond of ceremony, he had political understanding, and he enjoyed his power. As a buffer between parties at home and a tactful representative abroad, EDWARD was an asset. His son is less intellectual, less fond of amusement, less ambitious. When his brother died, and GEORGE was thus placed in the direct line, he was forced to give up seamanship, the only occupation for which he cared. The rumor has always persisted that he was compelled also to part from a wife and family to whom he was devoted, in order, by marrying a princess, to have truly royal children. He has been morose, discontented, and unpopular; but he may make a successful sovereign for all that. It depends upon his common sense, which only responsibility can test. Unless a king enjoys public affairs and formalities, like the German Emperor, or EDWARD VII, he has a dull life. It is routine work with little play. In "The Prince and the Pauper" you may read about the elaborate performances required before a string can be mended in the stocking of a prince. The whole existence is mechanical. GEORGE has hitherto been disappointed in his luck. Here's hoping he may, in his new function, combine some personal happiness with usefulness to Great Britain.

Twain on Humor

SYDNEY SMITH'S CONTEMPT for what is commonly called humor was the disquiet of a clear observer in the face of a widespread mental muddle. WHISTLER'S opinion of the average cheerful human being's sense of beauty was not dissimilar. MARK TWAIN probably would have agreed with everything the great English humorist said, but he happened to leave behind him some thoughts on the subject from a somewhat different angle. Humor, in the sense of being amused, "is as free as salvation, and, I am afraid, far more widely distributed." The Indian has it in his wigwam, the Eskimo in his hut. This kind of humor is "the commonest thing in the world," and the kindly American philosopher was glad of its universal distribution:

"It has its value, I think. The hard and sordid things of life are too hard and too sordid and too cruel for us to know and touch them year after year without some mitigating influence, some kindly veil to draw over them, from time to time, to blur the craggy outlines, and make the thorns less sharp and the cruelties less malignant."

Now that MARK is gone, his multitude of happy thoughts and sayings keep rising and rising to the memory, some familiar and some almost forgotten, and one day there may be a great life of him written, which shall paint him and his times with master strokes, and select and bring into relief the best and deepest of his thoughts.

Prevision

GOETHE FORESAW many things. In 1827, discussing the importance of a canal across the Isthmus of Panama, he said he should be surprised if the Americans missed the chance of getting the work into their own hands, as "it is altogether essential for the United States to make the passage to the Pacific Ocean, and I am convinced she will do it." It was the same poet, dramatist, critic, and man of science who foretold that by the end of the nineteenth century the principal problems confronting mankind would be those growing out of the development of industry on the new scale made possible by progress in mechanics. No great man since LEONARDO has had as many sides as GOETHE.

Names

AN UNKIND PUBLIC takes it for granted that all "stage names" are affectation. Often these names are no more affectation than the paint that saves the player's face from looking like a death-mask before the glare of spot-lights and hundreds of incandescent bulbs. MAUDE ADAMS is a better name for an actress than MAUDE KISKADDEN; as MODJESKA is better than MODREZEJEWSKA. The stage name should be easy to say, yet not unimpressive. CAMILLE DYHSTRA is profitably changed to CAMILLE D'ARVILLE; and EDWIN SMITH is remembered better as EDWIN ARDEN. Often the professional name is a simplification—as when ELSIE JANIS BIERBOWER is shortened to ELSIE JANIS, CHARLOTTE CRABTREE to LOTTA, CLARICE ETRULIA DE BUCARDE to TRULY SHATTUCK. Once in a while a careless printer fixes the title, as is reported in the case of ADA CREHAN, who was advertised as ADA REHAN, and of MAY ROBISON, who became MAY ROBSON. As an overstrong flavor of race or nationality in a name often proves a handicap, LARRY

BRANNIGAN could not be censured for preferring LAWRENCE BARRETT, or DELIA EDNA O'CALLAHAN for assuming TRIXIE FRIGANZA. A romantic interest might drop away from PAULINE HALL if she used her real name of PAULINE FREDERICKA SCHMITGALL. In a play with the atmosphere of "The Servant in the House," it is easy to see why WALTER HAMPDEN is a better man for the leading rôle than W. H. DOUGHERTY. For comedy of the slap-stick sort ROGERS Brothers surely sounds more successful than GUS and MAX SOLOMON. Any name that suggests home folks, lilaes, and kitchen gardens, and the old oaken bucket, is usually deleted from theatrical poster and program. LIZZIE ANNA BROWNE must become ADELAIDE NEILSON, JOHN HENRY BRODRIBB be renamed HENRY IRVING, SARAH FROST become JULIA MARLOWE, SUSAN HEGEMAN be BEATRICE CAMERON. Even the dancing clowns of musical comedy reject old-fashioned names—ARCHIBALD HAWKINS and HENRY CLAY BAXTER are MONTGOMERY and STONE.

The Open Door

FREEDOM FOR EVERYBODY! The National Theater Owners' Association promises to keep its 1,200 houses open to all managers, regardless of factions or quarrels. Liberty and variety are vital to business as to art, and the drama is business at once and art. The encouragement of freedom helps plays to multiply, improve, and flourish. Liberty is the air of health also in literature, in painting, in commerce, in politics, in science. It gives hope and strength. It is requisite to plants and animals and man. The child needs it even as he needs guidance and instruction. The trained adult requires it, to sweeten, to stimulate, to give a meaning to the laws which it is his happiness to follow. We all seek the freedom to do our best, to live our fullest, to sacrifice ourselves most utterly. In the region of ideals there must be choice. As the plant grows, when its roots have freedom, so man's thought expands and fructifies when it feels no mean boundaries and artificial checks. Liberty it is which "cuts pathways east and west," whether those pathways lie in the mind's recesses or in the busy haunts of men. Returning to our topic, let us confess that we shall be sorry if this new circuit succeeds in destroying the Klaw and Erlanger route. Freedom is safer while competition lives.

Suppression

DURING HIS EXAMINATION the Secretary of the Interior observed:

"It resulted about two months later in Mr. GLAVIS going into COLLIER'S WEEKLY with a scurrilous screed of this whole business, rehearsed in the style in which they usually put out their sewer material."

Messrs. PINCHOT and GARFIELD were variously described by BALLINGER and his counsel as the "outfit" and the "gang." GARFIELD, GLAVIS, DAVIS, NEWELL, and JONES were all liars; and the sins of his department were all due to his subordinates.

"And AARON shall lay both his hands upon the head of the live goat, and confess over him all the iniquities of the children of ISRAEL, and all their transgressions in all their sins, putting them upon the head of the goat, and shall send him away by the hand of a fit man into the wilderness."

"And the goat shall bear upon him all their iniquities."

Mr. BALLINGER's character has been so conclusively demonstrated that it is hardly worth inflicting more evidence on a public which has its mind made up about this weak and discredited official. It is more important to understand the system of which he happens to be the storm center. The President of the United States was called upon by the Senate to deliver all documents upon which he founded his letter exculpating BALLINGER and dismissing GLAVIS. He furnished, in response, a long opinion by the Attorney-General. This opinion was not written until two months later, and then the date was altered in order to fit the trick. *The President did not furnish the document on which he founded his opinion*, a statement by LAWLER which was essentially identical with the President's letter. We intimated on October 30 that LAWLER might have written the substance of the President's letter, but we never expected to have Mr. TAFT definitely deceive the Senate on that subject.

BALLINGER, on July 25, 1909, told SCHWARTZ to consult FRANK HITCHCOCK about appointments of new special agents who were to be exempted from the civil service rules because they were supposed to require special qualifications.

"Mr. BRANDEIS—Did you . . . find any acts of Congress which gave supervisory power in appointments in the Interior Department to the Postmaster-General?"

"SECRETARY BALLINGER—No, sir; and I did not have to look to that for any such power.

"MR. BRANDEIS—Then this was not one of the instances where a scrupulous regard for the law required a reversal of the Garfield policy?"

Just after GUGGENHEIM accepted the Cunningham option—which was shortly after BALLINGER drew the affidavit saying there was no Guggenheim contract—MILES C. MOORE, a Cunningham claimant, went to Washington and told BALLINGER to get busy. When the President finally undertook to settle the controversy, on September 16, a certain epistle was indited:

"MR. BRANDEIS—I want to call your attention to the letter of MILES C. MOORE, which, I think, Mr. Chairman, has not yet been put in the record, and I want to have it introduced now [reading]: 'Chicago, September 16, 1909'—that was the date the President's letter, exonerating you, was published. [The letter is as follows.]

"CONGRESS HOTEL COMPANY, CHICAGO, September 16, 1909.

"DEAR BALLINGER:

"Accept my congratulations. The President has just passed by my window, and the assembled multitude is giving a tumultuous welcome. I like him better since reading the morning paper.

"A telegram which I think you should see is enclosed. Please return it to me at Walla Walla.

"I note with great pleasure that the 'snake-killing' has begun.

"Very sincerely,

MILES C. MOORE.

"Mr. Secretary, you testified that you had a mere casual acquaintance with Governor MOORE. Does not that seem presumptuously intimate for a mere casual acquaintance?"

Now let us follow this Guggenheim business a little further:

"THE WHITE HOUSE, WASHINGTON, May 15, 1909.

"MY DEAR MR. SECRETARY:

"The President is very desirous of getting Mr. JOHN F. VIVIAN of Colorado a place paying \$3,000 or more. Senator GUGGENHEIM has spoken to the President several times about Mr. VIVIAN. Will you be good enough to advise the President if there is under your department any such place to which Mr. VIVIAN could be appointed? The President earnestly hopes that something can be found for Mr. VIVIAN immediately.

Very truly yours,

"FRED W. CARPENTER, Secretary to the President."

"DENVER, COLO., May 18, 1909.

"HON. R. A. BALLINGER,

"Secretary of the Interior, Washington, D. C.

"GUGGENHEIM has wired concerning appointment Reclamation Service. Would it be possible to make salary \$4,000, with headquarters Denver? If so, will come to Washington for conference.

JOHN F. VIVIAN."

Then read from a letter of VIVIAN to BALLINGER, dated May 24, 1909:

"Confidentially, a big effort has been made by some of my enemies in the party to get me out of the State of Colorado."

Perhaps some of our Colorado readers know why this attempt was made. If you want to understand just why the President and Senator GUGGENHEIM were so anxious to get Mr. VIVIAN a satisfactory job, you must go back to the time when GUGGENHEIM's enterprising methods procured his admission to our Senate, and that story is too distressing for us to tell unless we are later compelled to do so. Such deadly stories as lie hidden under these words have a direct bearing upon the Administration's determination to have a packed committee. The only slip came when the Insurgents downed Uncle JOE. Had he held his power the whitewash would have gone through as scheduled. Now there will be two or three reports, and the country will easily see which is true. NELSON, ROOT, FLINT, and SUTHERLAND were put on the committee by the Administration from the Senate, and McCALL, DENBY, and OLMSTED were selected by the machine as its share in the House compromise after CANNON'S overthrow. These men are on the committee for a purpose, and they will see that purpose through. We violate no confidence, however, in saying that they are utterly sick of the job that has been put up to them, and heartily wish BALLINGER was—somewhere else.

Sutherland and Others

ONCE MORE WE PRINT a list of principal stockholders of the Utah Copper Company, this time for the benefit of the people of Utah chiefly—but with adequate interest for all who like to watch the ramifications of that freemasonry which exists between big business and the United States Senate:

GUGGENHEIM EX. CO.	401,433	WM. J. YATES	175,585
S. R. GUGGENHEIM	28,666	D. C. JACKLING	11,368
DANIEL GUGGENHEIM	23,150	SPENCER PENROSE	52,060
MURRAY GUGGENHEIM	21,898	BOIES PENROSE	4,986
ISAAC GUGGENHEIM	10,500	CHAS. B. PENROSE	4,900
ISAAC GUGGENHEIM, trustee	38	LYDIA S. PENROSE	577
CARRIE GUGGENHEIM	888	MARY PENROSE	190
IRENE R. GUGGENHEIM	94	CLEMENT B. PENROSE	100
E. & G. GUGGENHEIM	23	JULIA V. L. PENROSE	100

For the present, pay no attention to the Guggenheim-Penrose combination, but keep an eye on JACKLING, and read—from a paper which calls itself the "Herald-Republican," and is published at Salt Lake City—these sentences, a few examples from many labored editorials in which Mr. BALLINGER is defended and COLLIER'S denounced:

"The weakness of the testimony introduced by the so-called prosecution in the Ballinger-Pinchot controversy, and the strength of the evidence put in so far by the defense, is generally admitted. It really was not necessary that Mr. BALLINGER should put any witnesses on the stand at all, except to show up LOUIS R. GLAVIS in his true light."

Now for the key: The "Herald-Republican" is a bifurcated newspaper; the *Herald* end of it is owned by D. C. Jackling; the *Republican* is owned by United States Senator Smoot. Is Senator SMOOT, as a partner of the GUGGENHEIMS' general manager, qualified to vote impartially on the question whether Mr. BALLINGER has been guilty of attempting secretly to expedite the transfer of valuable coal lands from the United States to the GUGGENHEIMS? The case of SUTHERLAND is more serious; he is not only a member of the Senate; he is one of the Ballinger investigating committee; his identity with the political and business combination of JACKLING and SMOOT, and the fact that he and his partners have been for years the premier corporation attorneys for Utah's big business interests, puts upon him a grave demand for an impartiality which he has not so far shown. Big business, control of the press, politics—in that combination you see in epitome the freemasonry which is the "regular" Republican Party of to-day.

Ruling Themselves

SOME AMUSEMENT was caused, a while ago, because we said Mr. HUGHES as Governor had taken steps to raise New York politically nearer to the level of Oregon and Kansas. We spoke with entire seriousness. Senator BOURNE made an extremely interesting speech a couple of weeks ago, in which he told how thoroughly Oregon had been free from the evils which are always predicted when really popular government is proposed:

"The people are not only intelligent but fair. There has been no hasty or ill-advised legislation. Corporations have not been held up and blackmailed by the people as they often have been by legislators. The people of Oregon were never more prosperous and contented than they are to-day, and never before did the State offer such an inviting field for investment of capital."

In the neighboring State of Washington the young insurgent Congressman, MILES POINDEXTER, has an excellent prospect of being the next Senator, but only because the primary law allows the people themselves to choose. Otherwise he would have no more chance than ice-cream in Purgatory. South of Oregon lies California, which is having a hard time in shaking herself free, but will do it before long. Her primary law is full of jokers put in by the machine, but in spite of that it looks as if HIRAM JOHNSON, the reform candidate, would, notwithstanding Southern Pacific opposition, secure the Republican nomination and hence the election. In this movement toward election methods which encourage the people to take a hand in the government of themselves, there can be no denial that the impulse which is now being felt everywhere has come from States like Wisconsin and Kansas in the Middle West, and from States like Oregon and Washington on the Coast. FRANK HITCHCOCK failed to break up the principle, in the famous controversy over CHAMBERLAIN in Oregon; and indeed where self-governing laws have been passed in this country they have never been repealed.

Labels

THE SOCIALIST MAYOR of Milwaukee has called from Chicago a physician, not a socialist, whom he believes peculiarly suited to manage the department of health, and to whom he is to pay twice his Chicago salary. This is not the only symptom of exceptional intelligence given by the new mayor, and if such standards are to be called socialism give us more of it.

Lorimer's Successor

A RUMOR FROM ILLINOIS states that if Senator LORIMER is forced to resign on account of bribery, Governor DENEEN will appoint as his successor ALBERT J. HOPKINS. As Mr. HOPKINS was defeated for the Senatorship previously on his record, such a step would be political suicide for Governor DENEEN. Our own knowledge of the Governor leads us to the belief that both his intelligence and his character will lead him, in case the opportunity is offered, to send to the Senate of the United States one of the best men in Illinois.

Back Again

FROM PLOWMEN FATHERS of the old frontiers come constantly to the cities, after college, young men of unabsorbed ambition who hope to find in medicine, the law, or journalism a glory that was not in hoeing sagebrush or breaking trail to a cañon's fuel. They find much in the big towns to fire the tinder of the imagination, but nothing, we fancy, in these languid days when summer proclaims herself by fresh tunes in the hurdy-gurdies and steamy smells from the Subway crushes, to compare with such a note as this from the folks at home:

"All of us are well. FRANK has bought a new buggy, and we all have nice rides occasionally. We also had a birthday party in the barnyard on Easter, and now we have thick cream and plenty of milk every day. The chickens are also doing well—sometimes we get twelve and fourteen eggs a day. LAL keeps the brown ones, and there are four hens setting now. Yesterday the boys planted potatoes all day, but as it was Sunday I'm sure they won't grow."

Perhaps the "back to the farm" problem will solve itself when the present generation of office-broken men of the cities have children to send forth into the open, as their sturdy plowmen fathers bade them go to college and become famous and gain all the ends which they, through the limitations of hard, pioneering life, were unable to attain.

WHAT *the* WORLD IS DOING

A Record of Current Events

Edward VII

IT WAS a dramatic time when the King died. So swiftly had the forces of democratic radicalism moved in recent years that the aristocratic principle was endangered, the House of Lords facing the possible abolition of its ancient power over legislation, the probable alteration of its hereditary system, and the monarchy itself was scarcely to be left unimpaired.

Edward VII was perhaps the most popular person in the United Kingdom. A secret of his hold on his people was his sincere love of sport. It was keenest for horse-racing, but extended itself through most out-of-door activities, and even included—at least, earlier in life—some of the brisker household and club games. In a nation, who play fair and for the love of it, and who are almost universally sportsmen, his thorough acceptance of the national standards and his love of the game endeared him to multitudes whom no other single quality would have reached.

How far-reaching was this response of his people was illustrated to an American visitor in a small inn in York, England, where he was spending a week-end. The host of the inn told how he had written to the King in 1896, telling how glad he was that the King's horse had won the Derby. "And here was what came of it," said he, pulling from a desk a letter from the King's secretary, acknowledging the congratulation.

Another charming trait of the man was his successful influence on international affairs. He was a lover of peace, and made his will for that prevail. He was thoroughly loyal to his Queen mother during all the weary years of waiting for power. Often in English history the Prince of Wales and his clique had been in malicious though secret opposition to their sovereign. Of his skill in handling troublous social situations there was a lifetime of evidence.

With his failing health, his age, and the times themselves changing rapidly in the democratic movement, the situation had grown too large for him to master and shape. Murmurings had begun to arise. He had been attacked in Commons. The May "Contemporary Review," serious-minded and authoritative, had published and then withdrawn an article searching out his hidden weakness, of which the following paragraphs are indicative:

"Confidence in the Crown as the honest broker between the parties received a rude shock when it became evident that the King was unable to prevent the rejection of the Budget.

"The divinity that doth hedge a king wears somewhat dim in an atmosphere of dinner parties and race-courses. His Majesty is a man of the world, going freely into society, but not even the most servile courtier would say that he has ever, whether as prince or king, surrounded himself with men who are influential in either House of Parliament.

"The King, in fact, has neither the strong character, the firm resolution, nor the keen interest in political men and political measures which would have added to the influence always appertaining to the throne the immense weight of a commanding personality."

The article closes with a final appeal to the King to show unwonted energy of action, adding that it is not merely the House of Lords that is at stake, but that the monarchy itself is on trial.

Edward VII died on May 6 at Buckingham Palace. In his stead reigns his son, George V. King Edward had reigned a little over nine years. He was sixty-eight years old.

In 1860 he visited Canada and the United States. His visit to our country was a radiant social success.

He married in 1863 the Princess Alexandra, daughter of the heir designate to the throne of Denmark.

He was a well-beloved monarch in a difficult day, a peace-maker to the nations, and at all times a friend of the Americans.

Peace by Force

MR. ROOSEVELT has said the most interesting thing since he left New York for the jungle tour. It happened at Christiania on May 5 in his Nobel Peace Prize address, and what he said was a plea for a League of Peace.

He pleaded for four things:

1. Treaties of arbitration.
2. Development of the Hague Tribunal, and completion of the Court of Arbitral Justice.
3. International agreement to check the growth of armaments, especially naval armaments.
4. A League of Peace of the great Powers—to keep the peace among themselves, and to prevent, by

of offices alive with faces and waving handkerchiefs, he said that it was the greatest moment of his life.

Santa Monica is a seaside resort near Los Angeles. It is 3,483 miles from New York by railroad measurement, but Weston made a détour to the Grand Cañon of the Colorado. And, of course, he had to make hundreds of little side excursions from the railroad track to get better going. His longest day's walk was 72 miles. Sundays, not counted in the 77 days, he rested. He lay in bed in a red flannel nightshirt, generally, and showed the local newspaper men his feet, which he keeps smooth and uncaloused by soaking them in strong salt water after the day's work.

Weston brought a letter to Mayor Gaynor from the Mayor of Los Angeles. Said the Mayor of New York: "Weston, my old friend, I am mighty proud of you. The whole world is proud of you. You are a benefactor to the human race, for you have shown people what can be done by a man who lives simply and healthfully in the open air. If they will only follow your example, they will live one hundred years instead of fifty."

Weston walked from Portland, Maine, to Chicago in 1867, and the record he made then he broke forty years afterward, in 1907, by twenty hours. Then last year he tried to walk from New York to the Pacific in one hundred days. He would have done it easily, as his present record shows, if he hadn't run in to every kind of blizzard, rainstorm, and other bad luck, and he missed by four days. Instead of being discouraged by this, he simply turned round and tried again. He went out along the Union Pacific tracks and came back by way of the Santa Fé. He says that he is going to keep quiet now, except for a stroll of eight or ten miles a day to keep himself in shape.

Their Lordships

IT IS possible that the political crisis will be indefinitely postponed by the King's death. The truce may last, so far as a general election is concerned, till next fall.

The American newspapers have almost neglected the sensational proposal by Lord Rosebery to drop the tariff reform issue at the next general election and concentrate on the constitutional question of abolishing the veto power of the House of Lords. He calls it the greatest issue of our time—"whether the Constitution shall be wrenched out of all shape and proportion to give almost absolute power to a single Chamber and its casual majority." He says that such an issue should be the sole one, and not mixed with that between Free Trade and Tariff Reform.

Even the bitterest sneerers and critics on Lloyd George are saying that his budget is proving successful as a money getter. And that, after all, is the main purpose of a budget.

The "Saturday Review," which hates all things liberal, and hates the "dapper little Welsh squire" with a particular hatred, says:

"When the income tax and inhabited house duty are got in, as they will be in a few weeks, the revenue for 1909-10 will exceed the expenditure by £2,900,000. . . . There is no denying that the Chancellor of the Exchequer has the proverbial luck of His Satanic Majesty."

News Notes

A BILL to raise the battle hip *Maine* has passed both House and Senate. The wreck will be removed from Havana Harbor and the bodies of the sailors interred in the Arlington National Cemetery.



George V

King of Great Britain and Ireland, and of the British Territories beyond the Seas, Emperor of India

force, if necessary, its being broken by others, thus adding executive power and police power to the work of the Hague Tribunal.

The Greatest Walk on Record

SEVENTY-SEVEN days out from Santa Monica, Edward Payson Weston ran up the steps of New York City Hall on the afternoon of May 2, and finished his wonderful walk from the Pacific to the Atlantic. He was tanned a fine bronze red, which set off his white hair and mustache, his hat was clapped rakishly on one side of his head, and as he came down Broadway with his married daughter walking beside him and the band playing the "Star Spangled Banner" and the gray walls of that cañon



What the World Is Doing: A Record of Current Events



Crowning a Literary and Political Career

Mr. Roosevelt occupying the seat in the Academy of Moral and Political Science of the Institute of France—to which he had been elected while in Africa. He was treated as a fellow-member, and not as a guest



Reviewing the French Army

Colonel Roosevelt at Vincennes, on the last day of his visit to Paris, where he witnessed the maneuvers of several thousand French troops, including a stirring sham battle. He was received with military honors



As the Guests of Paris

Mr. and Mrs. Roosevelt in the stand at the Aerodrome D'Issy les Moulineaux watching the flights of Dubonnet—whose machine a few moments later met with an accident which gave the aviator a severe fall

Mr. Taft talked on May 4 to the Farmers' Union meeting in St. Louis. He said that conservation resolves itself into the necessity of passing at once the bill which will give to the Executive unquestioned authority to withdraw lands for power sites and other purposes.

William E. Mason, formerly United States Senator from Illinois, is quoted in the newspapers as saying: "I believe fifty per cent of the seats in the United States Senate can be said to have been practically purchased."

The income-tax amendment was defeated in the New York Assembly. That which finally sent it to its grave was the limping phrase "from whatever source derived," which led to the brilliant exposé by Governor Hughes of the possible perils lurking in that unpremeditated bit of language.

Statesman and Mah of Letters

BJÖRNSTJERNE BJÖRNSSON died on April 25. He was the man "who wrote the national song of Norway, who challenged a king to a duel, who rescued the very language from disuse, who through all his life was a champion of democracy, who was the leading advocate of Norwegian disunion from Sweden."

He was born in Norway in 1832. Among his works are "In God's Paths," "The Editor," "The King," "The Bankrupt," "Magnar," "A Gauntlet." In 1903 he received the Nobel prize for literature.

The Opera Trust

OSCAR HAMMERSTEIN sells out from opera, and so completes one more chapter in his richly varied career. His plant, his operas, scenery, costumes, contracts, and his Philadelphia Opera House have been bought by the Metropolitan Opera Company. His Manhattan Opera House he will retain, and use for "other purposes."

Arthur Hammerstein in a statement in behalf of his father says:

"As a result of four years' experience, Mr. Hammerstein finds that the production of opera on the scale on which it has been his ambition to produce it has become increasingly difficult year by year. The exactions of the artists, musicians, and others, brought about by the rivalry between the two houses, has grown almost beyond control, and has been the occasion of such advancing prices that notwithstanding the generous patronage accorded by the public, each of the houses has been face to face with a deficiency."

E. T. Stotesbury, acting for the Metropolitan Opera Company, says that he is planning a short opera season for Philadelphia of ten or twelve weeks, joining with the Chicago Opera Company, now being organized, to fill out the season of twenty to twenty-four weeks. This new operative system will maintain cooperative relations with the Metropolitan Opera Company, including an exchange of stars with it, and with the Boston Opera Company.

Coxswain Taft

AGAIN Mr. Taft and Mr. Wickersham have spoken on the same night in interpretation of the first year of Taft rule. It was May 2 when Attorney-General Wickersham stepped forth in Terrace Garden, New York, to plead with those troublesome fat-witted fellows, the Insurgents.

He said that the present Administration is not running amuck against legitimate business interests.

As in his former sermon to Insurgents, he dealt copiously in figures of speech, metaphors, tropes, and the illuminative simile. He repeated his phrase about running with the hare and hunting with the hounds. Then he plucked an illustration from the old victorious days when his chief's college of Yale used to hasten down the river in racing shells in winning time.

"If the members of a boat crew," he cried, "shall each take to pulling his own stroke according to his own idea, without regard to the coxswain, it can be readily imagined how little progress it will make in the race. The coxswain of the national crew was chosen by the vote of Republican electors in November, 1908, and he is setting the stroke by which with the loyal cooperation of the crew the Republican boat must and will win the goal. But there has been a mighty splashing of the oars; too many of the crew have been slow to realize that unless they all fell into stroke they would inevitably capsize the boat and all go into the water together."

That same virtue of the long, strong pull all together was proclaimed by Mr. Taft on the same evening, speaking in the town of Pittsburg. He had learned that his Secretary of State, Mr. Knox, was among those under fire. The President said he could properly point with pride to the record of a



What the World Is Doing: A Record of Current Events



year's accomplishments under Secretary Knox in foreign affairs. He said the minimum tariff or equivalent concessions had been obtained from all the other countries.

"Never before in the history of the country have our relations with South American and Central American republics been more friendly than they are to-day."

The President then defended and praised Mr. Knox for his treatment of Zelaya and the Nicaraguan imbroglio. He advocated the diplomacy which included commerce and the increase of trade relations.

"It may be well to include active intervention to secure for our merchandise and our capitalists opportunity for profitable investment which shall inure to the benefit of both countries concerned."

Tom Byrnes, the Chief

THE cleverest policeman in America died with Thomas Byrnes. He had been Inspector, Superintendent, and Chief of Police of New York City, serving thirty-two years in the department. He made a figure of a man—tall, though a little bent, white-haired, with great shoulders and chest, and keen eyes that could read men. How small the detective heads at Mulberry Street used to seem after a session with the old chief. And how they hated him who had trained in most of them and given them their early promotion. How McCafferty, for instance, would ridicule the methods of his former boss and patron. "It was a little town when Byrnes ran it," he would say, "and not so many different races up against you. It's a different situation now. He couldn't cope with it." Meantime, and close up to the time of his death, Byrnes followed the doings of Police Headquarters—knew their modern methods. He could not subdue his interest in his life-work.

During the days of his power he was at times a practitioner of the third degree. His very manner, the size of him, the bark in his voice, his menacing shoulders and arms would terrorize the average crook. He was on terms of acquaintanceship with many crooks, keeping some of them in his pay to act as stool pigeons and give information on their brothers in the trade. An instance of the complexity of his method was that of the time when he was puzzled by a French murder in the "tenderloin district." Walking by Washington Square late one night, he met a girl of the streets leaning against a lamp-post in despair of heart. He recognized her at once. She had sometimes brought him information when the trail was tangled. She was now pretty close to suicide. The chief cheered her up, and said he had a job for her. She went up to the dive where the murder had been done, spent a couple of weeks there, became friendly with all concerned, and finally gave the information which trapped the four principals.

He drew a dead line around the financial district, and kept it clear of crooks, both petty and large. He was a stern executive, and what he said went. There has been no such disciplinarian in Police Headquarters since his time.

"Remember everything," he used to say. "It will come in handy some time. Every bit of knowledge counts. It will connect up on somebody, sooner or later." He used to love to plan powerful effects which would break down the self-control of suspects, such as wax figures with bloody wounds painted on to simulate the original murder.

He had an exact memory of wide range. There were few conversationalists in New York City of more fascinating humor and dramatic knack. He could, as it were, create the city, hang it with lights, and people it with grotesque figures like the submerged world of Victor Hugo.

For fifteen years he had been in retirement. In that time he had handled troubled cases for such families as the Goulds, done a little in the brewery business, and performed many quiet kindnesses for unknown men, such as cub reporters and puzzled municipal officials.

One young newspaper man remembers the time and strength Byrnes gave when he was sixty-six years old. The detective sometimes used to sit in his drawing-room on the second floor, where all the hangings, rugs, and pictures were in golden tones, and sometimes in the tiny round red room of the basement like the wheel-room of a ship—which he kept tightly closed so that not even the sound of an excited voice could go out—the walls red, and the floor stacked with the bound volumes of famous crimes and the records of capture. He listened while the reporter read to him an 8,000-word article on graft in New York City. Then, line by line, he had it read a second time, and told the writer where his statements were safe and where libelous, and finally O.K.'d it as bomb-proof and copper-riveted.



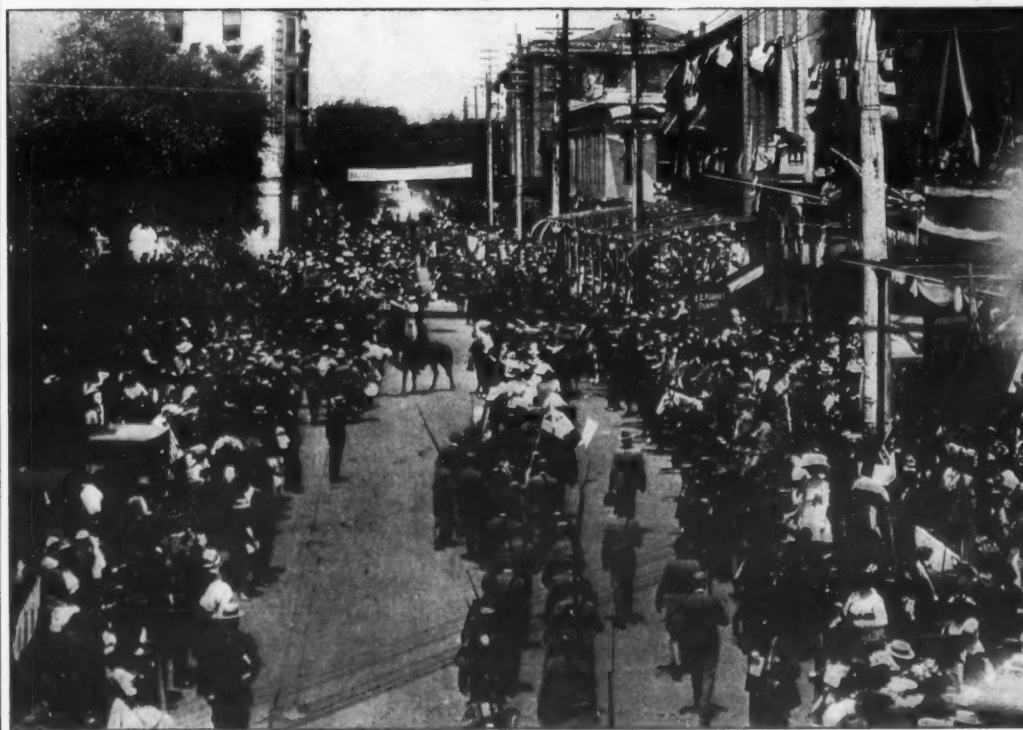
Linking Liberia to the World

Laying the last section of the cable which connects Monrovia with Emden, Germany. The opening took place on March 21, when President Barclay of Liberia sent a message of greeting to the German Emperor



The End of the "Zeppelin II"

While anchored at Limburg, April 25, a heavy gale struck the great dirigible and tore it away from the grasp of three hundred soldiers. It landed at Weilburg, thirteen miles away, terribly injuring its only occupant



The Diminishing Ranks of the Gray

The parade at Mobile, Alabama, at the annual reunion of the United Confederate Veterans, April 26-28. Although the number of veterans at each encampment is decreasing, the attendance of visitors is becoming greater



What the World Is Doing: A Record of Current Events



\$4,089,000 Raised in Two Hours

By San Francisco business men at a meeting in the Merchants' Exchange, April 28, toward the \$5,000,000 pledged by the city for the Panama-Pacific Exposition in 1915



Paulhan About to Start

The French aviator ready to throw the starting lever

The aggregate amount will be known as "The United States Steel and Carnegie Pension Fund."

Its previous moves toward just dealing included: (1) Raise in wages. (2) Accident compensation. (3) A six-day week of work instead of a seven-day.

With these admirable progressive measures of the Steel Trust proposed and adopted, the public will be interested in its future attitude toward unionism.

If these reforms are made at the expense of the workers' right to organize, the history of the labor movement would seem to imply that the welfare measures will not suffice to quiet industrial strife.

The report of the Bureau of Labor on the conditions at Charles Schwab's Bethlehem Steel Works says that 2,322 men worked twelve hours a day for seven days a week, a large percentage of these laborers earning twelve and a half cents an hour.

Socializing the Farmer's Life

THE Skillet Creek Farmers' Club of Wisconsin has every member of the family in it—man, woman, and child. The object of the club is "to promote sociability and general prosperity among its members." "La Follette's Weekly" tells how the club has discussions of farm and home economics, public schools, county fairs, road improvement, telephone extension, improving trade facilities. It plans to purchase an outfit for tuberculin testing of farm animals, to secure better hitching



Refreshment on the Way

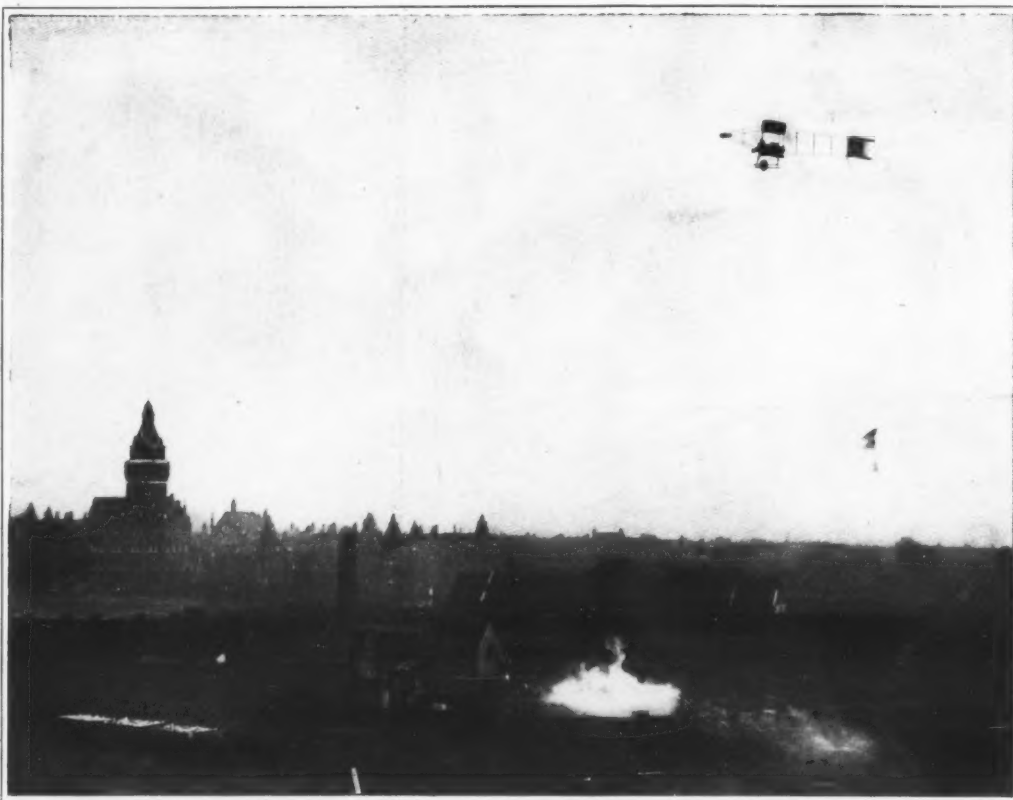
Grahame White stops at Rugby for a light meal

Peary's Pole

ALBERT HALL, London, was packed inside and surrounded outside by the thousands of persons who wished to see and hear Robert E. Peary. It was the evening of May 4, and Commander Peary received a gold medal from the Royal Geographical Society. A like medal in silver was presented to Robert A. Bartlett, the captain of the steamer *Roosevelt* which bucked the ice. Major Darwin, president of the Royal Geographical Society, said that he welcomed Peary as "the first and only human being who ever led a party of his fellow creatures to a Pole."

A Pension Fund

THE United States Steel Corporation has added one more to its list of wise plans to lessen industrial injustice. It is establishing a pension fund of \$8,000,000 for the benefit of its employees. This fund is to be consolidated with a fund of \$4,000,000 set aside for the same purpose by Andrew Carnegie.



Crossing the Finish Line

Paulhan entering Manchester after the 184 mile flight from London, in which he defeated White, and won \$50,000

facilities for teams of farmers doing business in the city.

A bolder attempt to deal with the rural loneliness and the emigration from farm to city is that of the Farmers' Union in its plan of colonizing the rural districts. During the recent convention in St. Louis, a National Farm Homes Association was formed, which purposes to acquire farms of forty acres each, situated about a central farm of 160 acres. Thirty-two of these forty-acre tracts, with the center tract, will constitute a colony unit. The association plans to purchase the land, improve and stock it, and equip the colonists with farm implements. The colonist will differ from no other tiller of the soil, except that he will owe for all the land, improvements, and equipment. An expert agriculturist is to have charge of the 160-acre parent farm in the capacity of instructor for his unit. Canneries, sawmills, creameries, and kindred interests are to be at the center for the benefit of colonists.

OPHELIA

and the Center of the Stage



By LOUISE CLOSSER HALE

ILLUSTRATED BY MAGINEL WRIGHT ENRIGHT

OPHELIA was nine going on ten, although ten was unaware of the coming attack, so far distant was the march of the months, when I took her to the children's party in a great Western city.

I found her playing a tragedy with the head stage-carpenter, two of the grips, and one of the clearers on the night the invitation was delivered. Indeed, I was obliged to pretend not to see her while she crouched openly in a fireplace of the first act set, hiding from an infuriated villain; and as the head stage-carpenter was just as blind to her small person while he madly searched, it was some time before she received the news of her social advancement. To my surprise she did not welcome with as much enthusiasm as did the stage hands the prospect of her going into the most beautiful home in the city.

"Getting up in the world, ain't you?" said one of them encouragingly, as we lined up with our backs to the curtain in the white light of the arc, and watched Ophelia rather aimlessly pivoting around on her heel in the center of the stage.

"Is there to be just chil'ren?" she asked, seemingly irrelevantly and still pivoting.

I replied that there might be some mothers, and of course the governesses and nurses.

"Nurses!" snorted Ophelia, twirling wildly.

"But don't you want to go?" I pursued. "They are going to play games."

Ophelia arrested herself. "Stage pretends?" vaguely interested.

"No," I admitted, "they don't know about the theater, and can't make up plays as you can—"

"But what else is there?" she interrupted in amazement.

I PROBED back to my own small beginnings when I lived in a country town, and it occurred to me, as I invaded the past, that my juvenile associations of late, limited exclusively to stage children, were not of the same ilk as the rough crew with whom I once romped and fought. However, Ophelia was waiting.

"Well, there is 'Hunt the Slipper,'" I hazarded.

"My mother punishes me with her slipper," commented Ophelia gravely.

"And there is 'catch'er,'" hurried in the property man, feeling that this was a crucial moment.

"Who's 'her'?" asked Ophelia, coldly curious.

The property man retired, but a grip with younguns of his own, had recourse to stratagem: "My! I wish I was going," he whined out.

Ophelia looked at him earnestly. "I wish you were, too," she cried from her whole heart.

And then I knew that this little child was afraid of the children.

A general conversation followed, hastily devised and attentively listened to by Ophelia, as to the huge number of grown-ups, particularly men who came to the parties of the little ones nowadays because they enjoyed playing games with them; and by the time the small actress's mother emerged from the wardrobe-room and urged the application of an immediate make-up to her elfish face, she was looking forward to the party with some warmth.

Of course Ophelia had no thought of refusing the invitation even if she had not cared to go. A rebellious stage child is an almost unknown quantity. She does what she is told to do, for the first note in the theater is discipline, and unconsciously the child applies this rule to the order of her being both in and out the playhouse.

POSSIBLY another reason for tantrums playing so small a part in the life dramas of stage children is that they are seldom forced to do anything a child would not naturally enjoy. Ophelia, for instance, ever since her father died, had traveled with her mother, who looked after the wardrobe of costume plays. With no more ability than the average little one, all children being imitative, she lisped a line or two at four, being modestly compensated; but as she rather gave up growing after seven (for a while, I should interpolate), she was of late in demand for rôles requiring especially tiny tots. In that way her mother's contracts grew small in proportion to the ones she signed for her daughter, and Ophelia, aware of this, enjoyed with the playing of parts a sense of



"I found her playing a tragedy . . ."



She was not even awed by the powdered servant

responsibility which did much to repress tantrumish ebullitions.

One may ask at this point where Ophelia was getting her education, and in that way force me to admit that these things are done better in England. There the juveniles can not travel without a governess. Their hours are arranged that they may have all possible rest, yet they must not lag behind the school children who are contemporary with them. Then, too, they go weekly to the courts to be examined by the police physician, and if the honest man finds the color creeping out of their cheeks, or that, like Ophelia, they have stopped growing for a little, they are sent to the country—at the expense of the management—for a holiday!

The subject of Ophelia's education was often discussed by her mother. A summer school had taught her to read, but her "finishing" would occur at that awkward period between twelve and sixteen when she would find herself too old for the playing of

dressing-rooms among the actors, besought on the stage by the working crew, and laughingly enjoyed back of the box-office in that little room where the managers count the money. And that her cup of happiness might be ever overflowing, there was the nightly wave of appreciation from the audience, which is music to the ears of all of us at any age.

THIS was the Ophelia who extended to me an icy hand as we descended from a modest street-car and made our way to the children's party one week after my story opens. There had been a good deal of talk concerning her costume and the head stage-carpenter had come to me about the matter.

"I hear she's goin' t' wear her little blue plaid," he inquired anxiously. "Ain't that rather plain?"

I went back into the past again, and remembered a large collection of much uglier plaids than Ophelia's, assuring the carpenter that hers ought to

But the children in white gowns! As I endeavored to fluff up her hair—for Ophelia played a boy at night and wore hers very short, she made the first admission of the agony she was suffering. "It's not that I haven't pretty dresses," she whispered, fibbing bravely, "but they're too thin for one who has to save her voice."

"You look lovely, better than all the others," I whispered, fiercely fibbing back, while, "Fool!" I cried in within my heart, "you could have saved her this."

Then it occurred to me that we must always save ourselves, that it is only weaklings in Irish lace who are helped out, and somehow my faith grew strong that Ophelia, the self-supporting, would yet command the scene. But things were bad at first. Once in the drawing-room, my charge was urged to play the games that the beruffled darlings were entering into with the abandon of long experience.

The hostess, with children of her own, kept a



Ophelia, being apt at making changes, was soon ready

scenes in a nightie, and too young for white muslin with blue trimmings. In short, when not in demand, Ophelia would go to a convent and learn all things—or all things which she had not already learned.

And perhaps the most wonderful side of Ophelia's interesting life—of the life of every stage child indeed—was the preservation of her simplicity. She listened to dressing-room stories and shrugged off their import, she aped the manners of the stage hands, but not their language. With unerring perspicacity she separated what she should know and do from what she should not know and do, and made a wholesome playground out of the hotels and theaters she visited.

SHE did not greatly enjoy romping with the other children whom she found in the hotel corridors, or stealing rides on the elevators, unless they were also of the stage, for, while she possessed both dolls and teddy-bears, they were used only for the presentation of dramas which were devised by her active little brain. Now the grown-ups of the theater understood these pretends, and played them with her. More than that, she was allowed the principal parts, did most of the shooting, all of the fainting, and took every curtain call.

And this leads up to the only objection one could raise to the playhouse as a developing ground for quaint little girls like Ophelia (beyond that very easily overcome educational situation), for the stage child in the theater is IT from the time she enters the company until the season closes, or, to drop into our vernacular, she and she alone holds the Center of the Stage. Ophelia's presence was sought in the

"get by"; and I also recalled that I had read somewhere of the simplicity of children's costumes of to-day as contrasted with those of twenty years ago, for this reason discouraging any ornamentation with bows which both the mother and the ingenue were rather keen about. I am still glad I did not allow the bows, although from the moment of the swinging back of the mansion's bronze and glass doors, displaying a dozen imps garbed in exquisite white, I knew that I had introduced to Ophelia her first real tragedy.

It was not her environment which turned to ice the thin, nervous fingers. As the great sweep of lawns greeted her eyes upon entering the avenue, Ophelia almost skipped.

"Isn't it beautiful?" I cried to her, finding it so myself.

She stopped prancing. "I wouldn't say that," she modified, "but it's very like Rahway, New Jersey."

And after a little persistence I gathered that her mother had always been too busy to go into the residence portions of the large cities with her—the child had lived in the crowded spaces—but in Rahway, where yards were rampant, she spent her summers.

She was not even awed by the powdered servant who ushered us up the stairs to the dressing-room—in our play we have just such an individual, a most genial actor on whose knee she often sat. Nor was she in any way impressed with the decorations and furnishings of the house. Were not ours just as handsome, although painted on canvas? And as for the grand staircase, it lacked our gold ornamentation and could not be taken apart, therefore was really to be despised.

watchful eye on the stranger's happiness. "I would rush my kiddies into their old red serges," she breathed to me, "if it were not too late."

You see, the hostess grasped this sartorial situation at a glance, yet was her province limited, for she had little understanding of the games, the dramatic games as played by Ophelia in the theater. She slipped a basket into her small, cold hand. "Hunt for the peanuts, dear," she urged, as though in the pursuit of such a fascinating industry, all grief would be forgotten.

"Peanuts?" queried Ophelia.

"They are everywhere," she explained gaily, "in the corners of the rooms, in the chairs, under the chairs. Get all you can."

"I don't like peanuts," said Ophelia—although politely.

"But you don't have to eat them, darling," pursued the charming woman. "Just find all you can, and the one who has the most will be rewarded by a little ring."

"Oh," it dawned upon Ophelia, "you mean you want them all picked up." She, bribed by her mother, had pulled basting threads from stage costumes, and thought she understood.

"Well, yes," panted the lady.

OPHELIA moved off to do her duty. Triumphant shouts were even now arising from all parts of the house. "My," was her comment upon leaving us, "she was the careless one who spilled them!"

The hostess and myself, augmented by some other grown-ups, retired to an anteroom to laugh, but, ad-

(Concluded on page 30)

THE RESCUE

by Charles Belmont Davis

ILLUSTRATED BY DAVID ROBINSON

THE hands on Sherry's gilded clock marked the hour of eight, and the two young men dining at the little corner table yawned at the same moment and then smiled wearily at each other by way of mutual apology.

"Jimmie," said the shortest and the broadest of the two, "it looks like a long dull night."

James Werden, or "Jimmie," as he was known to his friends, the taller and the thinner of the young men, slowly broke a piece of sugar in two equal parts, and, having dropped one half into his coffee-cup, glanced at the clock and slowly shook his head.

"It does, Philip," he said; "it certainly does. In a way it seems a pity, too, for we are now entering what might be called the homestretch of my bachelor days."

There was a suggestion of surprise in the expression of his friend across the table. "Do you mean you are going to get married at the end of the week?"

"Certainly not, but on Saturday morning a certain lady gets back to Boston, and that night I am to dine with her and her mother."

This explanation seemed quite sufficient, so far as the speaker was concerned, but his lifelong friend, Philip Hyde, was not wholly satisfied.

He drew his lips into a hard straight line. "Oh, very well, but I'm sorry."

"Why sorry?"

"Because at heart you are nothing but a bunch of sentiment. You fall in love just as naturally as you fall into a deep slumber, and it is usually quite as easy to get you out of one as the other. About twice every year you go to Boston, and some girl up there takes you to the Library and a few working-girls' clubs. As a result you get all stirred up and are deceived into the flattering belief that you like Sargent and De Chavannes and want to put your inherited wealth into organized charity, while as a matter of fact your natural taste is for illustrated Sunday supplements, and you would be serenely happy if you were the angel of a comic opera troupe."

"In the first place, Philip," Werden sighed, "I long since gave up reading the Sunday papers entirely, and only yesterday my friend, Ogden Britt, the gentleman manager, wanted me to take a third interest in a musical comedy he is going to produce, and I refused. As for marriage, it is an old recognized institution, and a fairly successful one, or it would not have been tolerated for so many years. Now you and I have tried everything else, and we don't have such a terribly good time. Here we are, as I have already pointed out to you, at the homestretch of my bachelor days, and we have plenty of health and all the money we need. Now, it's just past eight by the clock and not a thing to do. If I was married we'd at least have a regular home to go to instead of a leather-bound club—with a lot of servile, grinning servants—or a bachelor apartment with only one servile, grinning servant."

Hyde gave a few short vicious pulls on his cigar.

"What's the matter with the theater?"

"What's the matter with the theater?" Werden repeated. "Everything. Didn't we go all last week and weren't we bored to death? Is there anything we haven't seen?"

"There is an extravaganza at the Majestic called 'The Pearl of Peru.'"

WERDEN shook his head. "I love the drama, but 'The Pearl of Peru' doesn't sound good to me."

Hyde leaned over the

table and spoke with much earnestness. "Now I'll tell you about 'The Pearl of Peru.' My friend Larsen, who is on the 'Globe,' and incidentally is doing press work for the company while it's in town, told me it was a fine show, but it was never meant for New York. It was built for the road—not Broadway. They had nothing to put on at the Majestic, so they called in 'The Pearl of Peru' as a sort of stop-gap. He says the two comedians and the soubrette were never west of the Mississippi, but that the men are funny enough in a rough way and that the girl is a wonder. She—"

"A wonder for the road," Werden interrupted.

"Why not? All you require is a little imagination. Try to forget your Broadway standards for one night. We'll take a taxi to the Majestic, but as soon as we buy our tickets we must imagine that we are stranded in Keokuk or Painted Post, and then—"

"Then?" Werden asked.

"Then we'll think it's a fine show—that is, for where we are stranded—Keokuk or Painted Post."

AS THE curtain fell on the first act of "The Pearl of Peru," Paula Lorraine put her arm about the waist of her friend, Ivy Lasar, who sang the principal soprano part, and the two women walked slowly in the direction of the star's dressing-room. This coveted honor, according to the strict ethics of the stage and the salary list, belonged to Messrs. Pinney and Peck, the comedians, but as Miss Lorraine was in home life the wife of Mr. Joseph Pinney, the gallant team of knockabout artists had waived their rights in favor of the ladies. Miss Lorraine closed the door with a snap and then fell wearily into the chair facing her make-up table.

"Do you know, Ivy," she said with a little sigh, "it's a positive relief for me to get in here away from that stage. It's funny how a failure takes the

snap out of every one—even the grips go around as if they were looking for relatives in a morgue. It's awful!"

Miss Lasar pinned a towel about her broad, plump shoulders, and, drawing her chair close to the neighboring table, began to dab her face gently with a powder-puff. "Well, don't you worry, kid," she said. "It's Monday night and that's the beginning of the end. Next week it will be the one-night stands for ours."

Miss Lorraine put her elbows on the table and, with her chin resting between her palms, stared in the mirror at the pretty little face, the big eyes, the small sensitive mouth, and the mass of wavy bronze hair. "Yes, Ivy," she said, "that's right, and I don't know that I'm sorry. You've played New York before, haven't you?"

"Yes, but not so that you could mention it. I was in a burlesque show. Played at Miner's and lived in a boarding-house on Twenty-sixth Street back of the theater. My word! but what a life that was."

Miss Lorraine was still busy with her own thoughts and expressed her sympathy only in a weary little smile. For a few moments there was silence, and then the girl began again to speak to the tired, pretty face in the mirror. "It's just a month ago, but as long as I live I'll never forget that night in Wilkesbarre when Max Schultz came back and said that we were to come to New York for a run. I don't think I was ever quite so happy as that before. I hoped the boys would be a big hit and that perhaps they might take to the show and— and even like my work a little bit. I'd seen enough of these Eastern performers to know that we were different, anyhow."

Miss Lasar got up and crossed the room to get her second act dress. "Well," she said, "your notices were all right, weren't they?"

The soubrette nodded. "Yes, the notices were pretty good, but I haven't seen any rival managers hanging around begging us to break our contracts, and the public certainly don't seem very anxious to see us." The girl sighed, picked up a stick of rouge and then tossed it back on the dressing-table. "But it isn't that exactly," she ran on. "I thought, somehow, everything would be so different, but it isn't—it's just the same. The hotel is like every other hotel, and we walk home at night with the boys and have the same cold supper we'd have in a one-night stand, and then the boys leave us for a smoke and we go to bed. It's the theater and the hotel and the boys—just the way it's always been. When I was a kid I guess I wasn't very contented at home, and I used to think that when I got married everything would be fine and I would be happy all the time. Then I ran away and married Joe, but things seemed just about the same, only I was traveling all of the time. Joe used to say it would be all right if we could only get on Broadway. Well, here we are."

FOR a brief moment Miss Lasar stopped in her toilet and stared down at the girl who was still looking into the glass. "You're dreaming, Paula," she said. "I hope you're not tired of Joe, are you? Why, you talk as if you expected a lot of Johns to be trailing after you and giving you wine suppers and sending you orchids and taking you riding in taxicabs. You're an old married woman, kid, and don't you forget it."

The girl looked up from the mirror and shook her head. "That's all right, Ivy. I won't forget it. But



"I thought she would have got a mash note by this time and a bouquet"

I'm sure of one thing—there's a lot of this town we haven't seen. And you won't find it, either, in a boarding-house on Twenty-sixth Street or in a comic opera failure on Columbus Circle. We're in wrong. Ivy, I tell you we're in wrong. I'm not dreaming that I'm Cinderella in a pantomime, and I didn't expect to wake up and find myself in anything that looked like a transformation set. Joe's all right, and I'm not looking for a Fairy Prince, but I would like to have had one good sight of this big town before we sneak out of it, as we're going to sneak out of it Sunday night, bound for the backwoods."

Miss Lasar returned to her dressing-table and slowly proceeded to put on the finishing touches to her make-up. "They're a couple of fairy princes on the front row to-night," she said, dreamily, "all right, all right. I wonder how they ever wandered into this show. They must have got their tickets mixed. Did you notice them?"

Paula nodded. "Yes, I noticed them."

MISS LASAR shook her head ominously. "I've seen that kind before, with their full dress-suits and their white vests and their white kid gloves."

"Have you?" the soubrette asked with sudden interest. "I liked the tall one best—the one in the aisle seat, didn't you?"

"Dudes," said Miss Lasar, with a severely moral tone in her high, nasal voice; "tall or short, broad or thin, all look alike to me. I guess they're a couple of stray chips off that part of the town you were wishing for a flash of before we started for the high timber. They're the kind that take show-girls to supper in taxicabs and open wine and buy orchids, just as free as if they were buying peanuts. Do you think they would take any of our girls to a swell restaurant? Not much—they'd be put out. Real Johns have no use for a troupe like this."

Paula Lorraine turned her big, wide-open eyes up to those of the all-wise, worldly prima donna. "Of course," she said, "that's right, but why do you suppose they came at all?"

Miss Lasar replaced the towel about her ample shoulders with a black lace mantle, and, slowly moving back from the mirror, gazed at herself with ill-concealed admiration.

"Oh, I suppose they came in here," she said, "just as they would go slumming on the Bowery or down to Chinatown. That kind don't know what to do with themselves. They have trained monkeys for dinner and coon shouters and vaudeville performers and opera singers in to amuse them afterward—sure they do—I've read about it in the papers."

Miss Lorraine chuckled to herself. "That's funny," she said, "I think that's a funny way to live."

THE soprano indulged in a heavy sigh, and once more drew herself to her full height before the mirror. "Well, kid," she said, "there is one thing certain—they did not care very much for yours truly. I watched them carefully from the entrance after my solo and not a hand did I get. And, what was worse, when I took the high note in the duet the little fellow gave the tall one an awful nudge."

"Perhaps he liked it," Miss Lorraine suggested.

"No, kid, he didn't like it—I missed it. I've missed that particular note for a good week now. I wish I could afford to see a swell throat doctor, but—"

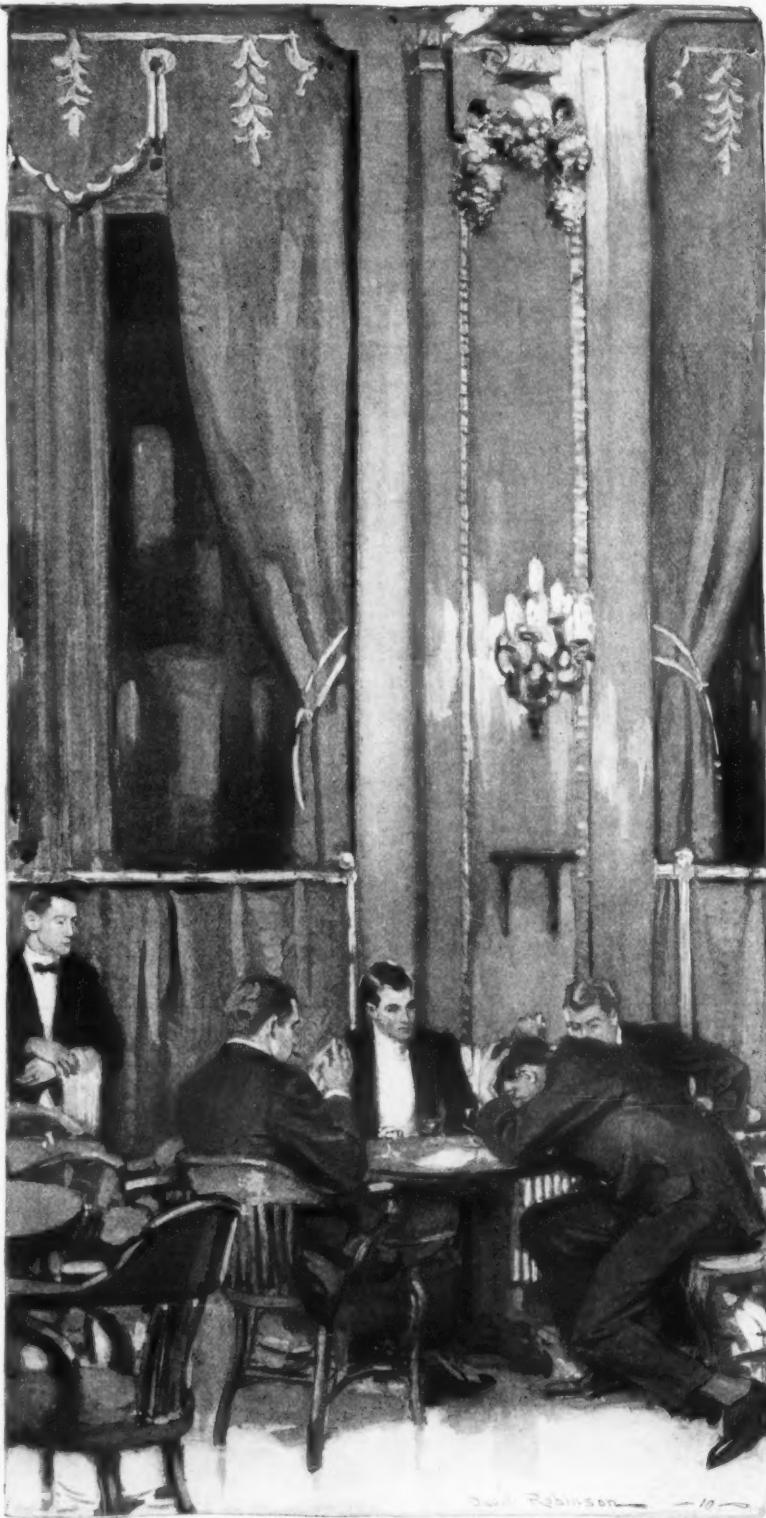
"Do you know," Miss Lorraine interrupted, "it seems to me those young men sort of liked us. When I was doing the song and dance with the boys they were both smiling, especially the tall one. And during the encore dance I sort of noticed him and he nodded and smiled—you know, very respectfully—just as if to say he liked it and that I was all right."

There was a knock at the door, which was an almost superfluous formality, as it was immediately followed by the appearance of Paula Lorraine's husband, Joe Pinney. The comedian was dressed in the somewhat bizarre and much soiled costume of a pirate chief, and, having climbed on his wife's trunk, produced from the folds of his cloak a cigarette and a box of matches. He was a medium-sized man in the early forties, with a straight hard mouth, a broken nose, and narrow, blinking eyes. If his

face, however, was not a thing of beauty, his figure was strong and well-knit, and a certain easy grace in his movements showed the years of the hard acrobatic work with which he had made his living.

In silence Pinney lighted his cigarette. Miss Lasar continued to gaze at herself in the mirror and Paula Lorraine began her preparations for the second act.

"You girls had better hurry," the comedian vouchsafed at last, "they've rung up already."



"For God's sake let me have her for only that long!"

"We were talking," Miss Lasar said—"talking about the two swell guys in the front row."

Pinney's big broad features relaxed into a grin and his nervous eyes blinked ominously. "Were you?" he said. "I thought the way they looked at Paula there she would have got a mash note by this time and a bouquet. It looked to me as if the wife might have a ride in a taxicab to-night instead of a walk home with hubby. I guess, Paula, you'd been a Broadway favorite if we could have stayed another week. Too bad to be a near-queen of the Johns!"

THE soubrette suddenly turned, and her eyes flashed at the sneering face and blinking eyes of the man on the trunk. "I don't know—" she began, but was interrupted by a knock on the door.

"Come in!" she called, and through the half-opened door the stage-door man handed her a large purple box.

For a few moments no one spoke. To all three of its occupants the room seemed to have become very

small and stuffy, and overcrowded and rank with the smell of cigarette smoke. Paula put the box on the dressing-table, slowly cut the strings, and, carefully removing the lid, took out a big bunch of violets and gardenias. For a moment she buried her face in the damp, fragrant flowers, and then putting them at her waist, glanced at the effect in the mirror.

"Here's the bouquet," she said, smiling; "but I don't see any note."

"Strange," said Miss Lasar, stealthily glancing into the empty box.

Pinney dropped from the trunk to the floor, and indulged in an ostentatious yawn. "Yes," he repeated, "it is strange."

Paula once more raised the flowers to her face and then carefully laid them back in the box.

The comedian started for the door. "I think I'll ask the old man if there wasn't some message went with them."

Paula looked at her husband with quiet, fearless eyes. "I wouldn't do that if I were you."

With his hand on the door-knob, Pinney hesitated.

"Why?" he asked.

"Why?" the girl repeated. "Why? Because, although it may seem strange to Ivy here and to you, there are some men who do things—I mean nice things"—she put out her hand and gently touched the flowers—"just because they want to and without any thought or hope or wish of anything in return. You see there is no note and you'll see that there will be no cab at the door."

"All right," said Pinney, "we will see."

Paula smiled pleasantly and turned back to her mirror. "Very well, Joe, but you must go now. I have to change."

THE two young men who were the cause of so much conversation behind the scenes left their seats after the first act, and on the way out Werden stopped for a long talk with the man at the box-office. When he rejoined Hyde he held in his hand a package of five envelopes. "There," he said, "are our tickets for the remaining five nights of 'The Pearl of Peru.'"

"Including Saturday night?" Hyde asked.

"Including Saturday night. Those steamers that dock at Boston are nearly always a day late, anyhow. We will now hunt up a florist and pay the wonderful Western soubrette a silent tribute. She has, without doubt, more personal charm on the stage than any woman I have ever seen off or on it."

"All right," said Hyde; "there's a little florist shop just around the corner. But whatever the lady's charm may be on the stage, I think it is only right to tell you that my friend Larsen told me that off the stage she is the wife of that thick-set, bull-necked, husky song-and-dance artist comedian. He looks to me like a Kansas horse-thief with the strength of a Chinese wrestler and as if he might juggle safes for a pastime. Do you still want to buy flowers?"

"I do."

"Oh, very well," Hyde continued pleasantly. "I suppose you may also reconsider Britt's offer to go into that musical comedy scheme and you may

put Miss Paula Lorraine in the soubrette part."

Werden smiled. "I had thought of that, but I'll tell you positively after the second act."

"How about the comedian husband?"

"Believe me, the husband, who, as you say, does look like a Kansas horse-thief, is of no interest to me whatever. I consider that through you I have discovered a very remarkable young comedienne, who, if not rescued, will probably fade away and die an overworked, unappreciated soubrette. Here is your little florist shop, and right here is where we begin the rescue of Miss Paula Lorraine."

The following evening again found the rescuing party of two on the front row, while Ogden Britt, the manager, sat hunched up in a seat in a much less conspicuous place in the rear of the orchestra and under the shadow of the balcony. After the performance was over the three men met at supper at a restaurant downtown, far from Columbus Circle. The manager leaned back in his chair, shook his head and smiled at the men across the table. "What a funny game this is," he said. "It's just as all

(Continued on page 24)

THE CHILD *on the* STAGE

by Francis Wilson

The Young Should Learn the Principles of Acting in the Formative Period of Life

NOT long ago in New Orleans, the manager of Mrs. Fiske was several times fined for allowing a child to appear in "Salvation Nell." In the forthcoming tour of The New Theater, Shakespeare's classical, "A Winter's Tale," can not be produced in Massachusetts because of the Child Labor Law. In Boston, recently, Puccini's beautiful opera, "Madame Butterfly," was made ridiculous by the substitution of a doll for the child. This substitution was rendered necessary by the Massachusetts Child Labor Law, which forbids the appearance on the stage of any child under fourteen.

Obviously, this is a great injustice in many respects. First, it is a great injustice to the people, to the public, who are thereby forever prevented from seeing and hearing any of the classical masterpieces such as "The Tempest," "Midsummer Night's Dream," "King John," "Richard III," "Vicar of Wakefield," and others that might be mentioned. It also prevents the public from witnessing such modern classics and plays as "Rip Van Winkle," "Peter Pan," "Uncle Tom's Cabin," "Ten Nights in a Bar-Room," "Little Lord Fauntleroy," "Little Red Riding Hood," "The Awakening of Helena Ritchie," "Salvation Nell," "Polly of the Circus," "Cinderella," and all fairy pantomimes in which children appear, and a numerous host of other plays, dramas, and operas, serious and comic.

If only from a commercial point of view it is a mistake, because people will go to more favored communities to witness these modern plays and classics, thereby entailing a monetary loss to their own commonwealth, and engendering an increased respect for more liberal laws in other States, and a corresponding disrespect for the illiberality of their own laws. But the great distress is the moral and educational loss to the community.

Secondly: It is a great injustice to the stage-child whom it robs of its medium of expression. Who would advocate a law prohibiting children with musical gifts from playing the piano? Children with literary gifts from writing childish stories? Who is there who would deny the Chicago child scientist, or the Harvard child student? Yet it is as reasonable to do this as to legislate the child from the stage, for the stage is the actor-child's medium. There only can he enjoy the opportunity of development in the public career of which his precocious talents give promise.

The child of the stage is generally one of the little geniuses of the poor, or of those in moderate circumstances, and is frequently the only ray of hope that has come to his family in generations, enabling them to lift themselves out of the rut of poverty or mediocrity. By some mistake of wording, the factory laws, as applied to children, have been made to include the stage-child, who was not dreamed of in the bill's original drafting. To shut the door of opportunity to the child of genius is cruel and unjust. To place this royally paid child of the stage, with his few moments of mental effort, on the same level with the underpaid, overburdened child of the factory, is flagrantly unjust. Yet that is what has been done in Massachusetts and Illinois.

One of the great needs of the theater is the child-actor. One of the great needs of the child-actor is the theater. It is essential to the success of the actor that he come to the theater in his young or plastic period, during which his mental and physical qualities are more readily trained, and it is a well-known fact that a great majority of those actors who reach eminence in their profession began as children. More notable instances of which are: Macklin, Kean, the Kembles, Mrs. Siddons, Clive, Rachel, Ristori, Salvini, Forrest, Jefferson, Mrs. Fiske, Maude Adams, Julia Marlowe, Nazimova, Annie Russell, Blanche Bates, and many others.

The stage is no mental injury to the child, because the child, coming in contact with all phases of humanity, as sifted through the minds of the

great poets and dramatists, receives an ideal mental training. One that is in line with the most approved modern system of education—the German kindergarten—for the development of the imagination.

The stage is no moral injury to the child, because the innocence of the child is a protection in itself. The appeal of innocence to human nature is so strong that, as is well known, the stage-child usually has as many fathers and mothers as there are men and women in the company.

The Moral Appeal of the Child

AND in return, as elsewhere, the child of the stage reflects a moral influence upon its surroundings. The tender, humanizing, moral appeal of the stage-child to an audience can best be told by those who have seen the Princes of the Tower in "Richard III," the fairies and sprites and elves and goblins of "Midsummer Night's Dream," "The Tempest," and the children of "King John," and "A Winter's Tale," and of those in "Rip Van Winkle," of Eva in "Uncle Tom's Cabin," and that glorious band of youngsters in "Peter Pan." When it comes to a question of moral influence, that celebrated temperance lecturer, John B. Gough, in the height of his career, never accomplished a hundredth part as much for the cause as did and does the child in that remarkable play "Ten Nights in a Bar-Room."

Due, possibly, to the old-time charge of "frivolity" in connection with the stage, the impression still

exists in some minds that the mystic region behind the curtain is one of immorality, harmful to men and women, and especially so to children. Nothing could be further from the truth. Of course, there are victims! The stage is no better than the church, the church choir, the highest social circles, or any other body of people who consort with one another and who have to struggle with their problems of affection and sex, but I deny that it is any worse—though, living so much in the public eye, emblazoned publication sometimes makes it seem so.

It seems to be feared that the child-actor lacks educational advantages or opportunities. Compulsory education forces its attendance at school. And people, because they do not know, do not consider the advantages of the stage child's association with its profession. Actors have been accused of many things, but ignorance is not one of them. In addition, to the consideration of compulsory education, it should be borne in mind that actors have six months in each year of enforced idleness in which to educate themselves and their children, publicly or in private. That an actor's career, traveling from place to place, dealing directly and professionally with various phases of life and character, is a liberal education in itself. That the necessity to know has ever been the world's great educator, and the necessity to know comes hard and swift to the actor. He must know or fall to the rear.

Of what use is knowledge or skill except that it enables us to face and overcome the obstacles of life? And this skill and training are precisely what the stage child receives in the theater, precisely what it can get nowhere else!

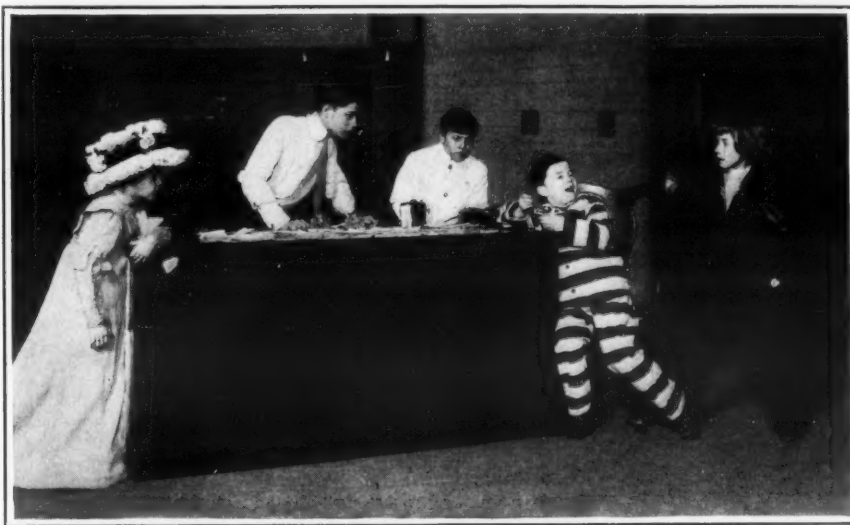
The stage can be no injury to the child physically, because, judged by the records of their births and deaths, actors are long-lived.

It is vital to eminence that an actor shall have acquired much of the technic of his art before he reaches the age of self-consciousness, which, unfortunately, is precisely the age the Massachusetts and Illinois law says he may begin to practise his profession. The odds are vastly against the success of that man or woman who begins to act with both self-consciousness and the technic of the art to contend with. But the actor who has acquired his technic before the age of self-consciousness is carried triumphantly over that artistically disastrous period, fatal to so many actors.

When he was over seventy, Joseph Jefferson said: "I have practised the art of acting all my life long, and I stand to-day in awe of its power, its possibilities, and its greatness." Jefferson began to act as a child of three or four, and though, as he declared, he "learned something new about it every day," the wonder and greatness of it awed him to the last. It seems positively ridiculous to reflect that if he were alive now, and this Child Labor Law of Massachusetts and Illinois everywhere prevailed, Jefferson could not be seen in either "Rip Van Winkle" or "The Cricket on the Hearth."

"The child-actress is born, not drilled. From the time she sits up and babbles baby phrases she lives in a mimic world. From the time she learns to walk, she dances, pirouettes, and minces her way along. Her 'make-believe' world is full of thrilling happenings, and so when her talent finds an outlet on the stage, acting is no effort, and she learns 'lines' as the average baby girl absorbs and memorizes Mother Goose jingles."

One Massachusetts State Senator declared that mothers should be prevented from hawking their children as commercial assets at stage doors. There is no danger from this! There is no necessity for "most mothers" to do this, for the feeble talent of most children would make such a trip fruitless. But mothers with child geniuses will wisely seek every or any legitimate outlet for the expression of their children's unusual power. A careful consideration of the facts of the case should convince the thoughtful that one of the great needs of the theater is the stage-child, and that the vital need of the stage-child is the theater. The stage is to the dramatic artist at once his kindergarten and his university.



Some of the All-Kid Cast

A company of stage-children, gathered together and drilled by Mr. Albert Cowles, has given two professional productions of the detective play "Alias Jimmy Valentine." The diminutive performers accomplished this, moreover, without hitch in detail, and carried off the action with remarkable ease and effectiveness. They were especially successful in mimicking the actors of the adult production—then playing at the theater. Miss Alma Sedley, the charming heroine, was but seven years of age, while no member of the cast was over fourteen.

exists in some minds that the mystic region behind the curtain is one of immorality, harmful to men and women, and especially so to children. Nothing could be further from the truth. Of course, there are victims! The stage is no better than the church, the church choir, the highest social circles, or any other body of people who consort with one another and who have to struggle with their problems of affection and sex, but I deny that it is any worse—though, living so much in the public eye, emblazoned publication sometimes makes it seem so.

The Discipline and Education

PEOPLE do not realize that the theater is a very serious business, involving immense interests, skill, and capital! The story of a lifetime must be told at each performance in the brief space of two hours. To accomplish this, all must move with clock-like regularity and precision. The discipline then that prevails—which must prevail—behind the curtain is a valuable object-lesson, which has its effect upon both young and old.

As a legitimate, legal profession, then, the theater is entitled, under whatever reasonable restriction you will, to draw upon the community for the best the community can offer in either childhood or manhood. And just as clay is the sculptor's mate-

A REVIEW of the SEASON

by Arthur Ruhl

The New Theater, New Playwrights, and Some of the More Successful and Significant Plays

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Miss Julia Sanderson
In the English musical
comedy "The Arcadians"



Miss Valli Valli
In the musical comedy
"The Dollar Princess"



Miss Dorothy Donnelly
In the heart-wrenching
melodrama "Madame X"

SURELY the most interesting fact of the theatrical season now closing is the success of The New Theater. Its opening last fall brought an entirely new force into our theatrical world—"an institution of service," as Mr. Winthrop Ames, its director, put it. Behind it was a wealth of money, good intentions, and good taste. Although not subsidized, its constitution compelled it to devote its profits to increasing the scope of its work. It was intended to be self-supporting and yet escape the artistic disadvantages of a purely commercial management, to encourage what was best and yet keep close to the man in the street.

The New Theater did what it set out to do, and the public has supported it. It provided spacious and elegant surroundings refreshingly free from gimlet eyes boring through one's clothes for real money—a temple of art, in which the people might invite their souls and enjoy a common pride such as they feel for the height of a new skyscraper or the beauty of a park. It undertook to escape the obvious disadvantages of the "long run" and the "star" system by forming a high-class stock company to play both classic and contemporary plays.

In fulfilling this intention it has included such extremes as Shakespeare and the work of young Mr. Sheldon, fresh from Harvard; the twilight poetry of Maeterlinck's "Sister Beatrice" and Galsworthy's grimly ironic capital-and-labor drama "Strife." The latter and Mr. Bessie's comedy, "Don," were two of the best plays of the year. "Don" was unhappily named. It suggested to most people anything but the fascinating combination it really was of strong human drama with very modern, almost Shavian, comedy. And it wasn't about Spain or some specially heroic old Newfoundland dog, but about a very modern young man and his conventional parents and another man's wife and her husband.

The Work of The New Theater

"TWELFTH NIGHT," "Antony and Cleopatra," "The Winter's Tale," and "The School for Scandal," a fragment of Ibsen's "Brand," "The Witch," "The Nigger," and "Beethoven," were among the other plays. The Metropolitan Opera Company used the theater for the presentation of "La Bohème," "L'Attaque du Moulin," "Madame Butterfly," and "Coppélia"—because it was supposed that there was a wide, unsatisfied demand for something of the nature of opera comique. It is not now intended to present opera next year. Maeterlinck's "Blue Bird" is one of next autumn's plays.

The general quality of the acting and stage management was in keeping with the repertoire. The company was unusually capable, and the productions were not only rich, but guided by imagination and intelligence. The directors' meeting in "Strife," for instance, looked like a meeting of real, not stage, directors. These capitalistic gentlemen seemed at home with their mahogany office furniture and their long cigars and the expensive motor-cars which, one felt, must be purring somewhere below. In the miracle scene in "Sister Beatrice"—quite another sort of problem—stage management succeeded not merely in visualizing but in making more eloquent the situation's poetry.

Naturally, there were errors and omissions. The auditorium is undoubtedly too large for the most satisfactory presentation of modern comedy. The intimate relation between player and spectator, so necessary to our quieter, intellectual plays, is lost. And even granting that a too intensive culture of the intimate drama may cramp an actor's style, that there are moments for tearing a passion to tatters even to-day, and that players used to getting every twitch of an eyebrow across the footlights might forget how to do anything more robust, it is well that the auditorium is to be made smaller.

Another cheering aspect of the season is the number of young men, outsiders, so to speak, who are writing successfully for the stage. Of the 90,000,000 amateur playwrights in this country an increasing number get their plays produced. I refer to such pieces as Mr. Frank Lord's "His Name on the Door," for instance, or Mr. J. Medill Patterson's "Dope." The latter was an attack on druggists who sell cocaine, and also on the eminently respectable land-

lords who so gouge their slum tenants that such profitable offenses as cocaine-selling may seem necessary in order to pay the rent. Instead of making a speech or doing a muckraking magazine article, Mr. Patterson wrote a play. This method of discussion may not yet be general enough to be called a tendency, but there is at least a tendency for the stage to become less exotic and strange, for people to turn to it as a natural place from which to express what they have to say about the life around them. And that is certainly a very encouraging thing.

Plays by Americans

IT IS for such suggestive, potential things that the season has been interesting rather than for any peculiar brilliance either of actor or play.

Our own writers have been most successful in the lighter vein. Mr. Winchell Smith's really charming little piece, "The Fortune Hunter," and "Seven Days," the work of Mary Roberts Rinehart and Avery Hopwood, a domestic farce of a broader type, were immensely popular. Mr. Paul Armstrong's "Alias Jimmy Valentine," a comedy-melodrama about a gentleman-burglar who opens safes with exquisitely delicate fingers, succeeded here, and in London too.

Of more serious work, American writers did not, comparatively speaking, contribute much. The late Clyde Fitch's last play, "The City," although strong, in a certain sense of the word, has far less permanent value, it seems to me, than much of his lighter work. Shocks, almost physical in their directness, are piled up one after the other with a great deal of technical dexterity and resource, but the result was neither pleasant nor significant. Mr. William Vaughan Moody's "The Faith Healer" did not fulfil the dramatic promise of "The Great Divide." It was psychological rather than acting drama, and unconvincing on the stage, in spite of its imaginative and pungent dialogue.

Mr. Tarkington and Mr. Wilson have hammered away together industriously, and in the pleasantly sentimental "Your Humble Servant" they gave Mr. Otis Skinner a part well fitted to his excellent elocution and graceful, florid style, but neither this nor their other pieces had the freshness and genuine feeling of "The Man From Home." Nor did Mr. Eugene Walter's "Just a Wife" add to the reputation won by "Paid in Full" and "The Easiest Way."

Mr. Augustus Thomas continued his psychological explorations in "The Harvest Moon," a typically vigorous if somewhat uneven drama of the influence of hostile suggestion on an impressionable young girl. It was, perhaps, as solid and workmanlike as any American play of the year. With it, as an example of work which really stepped forward instead of merely marking time, was Miss Rachel Crothers's plea for more nearly the same moral standard for men and women, in "A Man's World."

Plays from Abroad

AS USUAL, a considerable portion of the more significant plays came from abroad. The play most deeply American in spirit, "The Melting Pot," was written by Israel Zangwill, an Englishman and a Jew. Then there were Stephen Phillips's poetical drama "Herod"; Jerome K. Jerome's "The Passing of the Third Floor Back"—the impressiveness of which was largely due to the gracious personality and finished acting of Mr. Forbes-Robertson; Brieux's "The Three Daughters of Monsieur Dupont," said to be only the first of several of the distinguished Frenchman's plays which Mr. Lawrence Irving is to produce here; Bisson's old-fashioned heart-rending melodrama "Madame X"—hugely popular—and Pinero's "Mid-Channel." Ibsen, Hauptmann, and Maeterlinck may scarcely be classed as foreign.

The only pieces which played through the entire season are the two imported musical comedies "The Dollar Princess" and "The Chocolate Soldier." With "The Arcadians," a more recent English visitor, they represent the superior type of musical comedy which "The Merry Widow" made fashionable. Mr. George Ade, in "The Old Town," represents perhaps the best of our own accomplishment in this sort of esoteric carpentry. It was a good American show, but we do not do these things—at least, the music and verses—as well as they are done abroad.

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Miss Ethel Barrymore
As Zoe Blundell in Pi-
nero's "Mid-Channel"



Miss Marie Tempest
Who appeared in "Penel-
ope" and a revival of "Caste"



Miss Billie Burke
In W. Somerset Maugham's
farce "Mrs. Dot"

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Frank O'Malley, one of the staff of the New York "Sun," and the author of "A Certain Party"



A. E. Thomas (on the left), author of "Her Husband's Wife," and T. Buchanan, author of "A Woman's Way"



Edward Sheldon, the young Harvard man who wrote "Salvation Nell" and "The Nigger"



Avery Hopwood, one of the authors of the farce "Seven Days," at home at Croton-on-Hudson



J. Medill Patterson, author of "The Fourth Estate," kissed by rosy-fingered dawn in the Kentucky mountains



Frank Lord, who put in a play, "His Name on the Door," some of the things he had learned as a lawyer

Young American Playwrights

ONE of the interesting and hopeful facts about our stage to-day is the increasing number of writers—outsiders so to speak—who seem to be turning naturally toward the theater, and, moreover, getting their plays produced. The author of "Paid in Full," to be sure, may well be called a "regular" playwright. If Mr. Sheldon isn't "regular" yet, he certainly comes very close to it. Mr. Lord, on the other hand, sternly denies that he is a playwright. As a lawyer, however, he illustrates all the better the type suggested above. One or two others whom we attempted to present here were too shy to pose as playwrights even before an instantaneous camera. Almost universal embarrassment on the part of the authors also prevented us from printing some remarks from each of them about our stage. Mr. O'Malley was proud that Collier's wanted to "use some of his art," and said he would send some, but it never came. Like him, Mr. Thomas, Mr. Buchanan, and Mr. Patterson have all done newspaper work. Mr. Lord is a Yale man, and Mr. Hopwood a graduate of the University of Michigan. The latter believes that "playwrights are born, but they must grow up," and that "the man who writes a really good play can't help having it produced." The pessimistic note would indeed be difficult to maintain in the presence of the royalties from "Seven Days," which is playing both in New York and on the road. The authors here presented, except Messrs. Hopwood and Patterson, are revealed in, or close to, their characteristic New York wilds



Eugene Walter, author of "Paid in Full," and "The Easiest Way," standing on the steps of his favorite bank

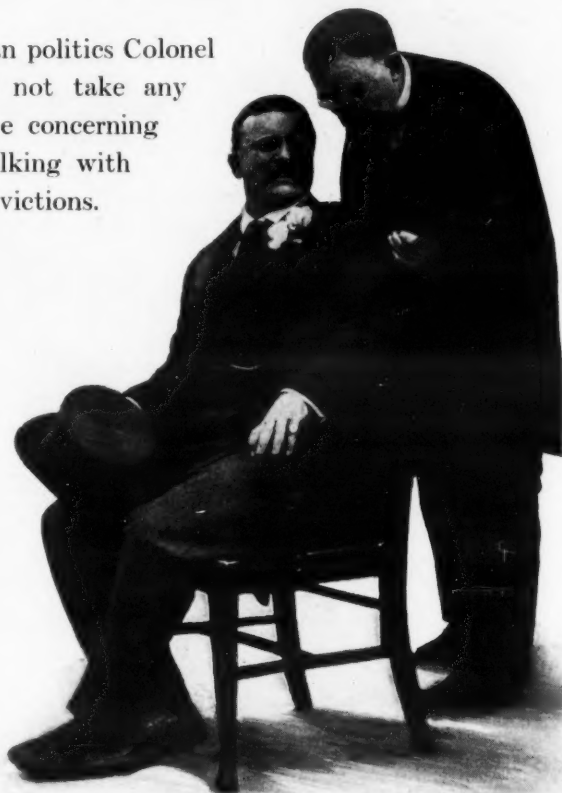
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¶ To all who have asked for his views on American politics Colonel Roosevelt has emphatically declared that he will not take any stand on national issues or make any public utterance concerning them until he has thoroughly informed himself by talking with many citizens of various political persuasions and convictions.

"He desires it to be known that he is keeping a perfectly open mind while being posted upon events during his absence, and with regard to the present political situation at home. Without bias he is ready to listen to friend or foe."—Associated Press despatch from Genoa, April 8.

"He proposes to talk with many men of many minds on the subject of home politics, thereby informing himself before coming to any definite conclusions."—From "Roosevelt To-Day," by Henry Beach Needham, COLLIER'S correspondent with Roosevelt.

"Strong efforts are being made to induce Mr. Roosevelt to take part in the autumn campaign. The pressure is coming from all sources, but he is giving no indication of what he will do. . . . Mr. Roosevelt is waiting until his arrival home before indicating what his decision may be."—John Callan O'Laughlin in the New York "Times," despatch from Porto Maurizio, April 12.



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3. The Republicans in my community ^{favor} ~~are~~ the Regular leaders like Cannon and Aldrich.
4. The Roosevelt conservation policies ^{are} ~~are not~~ being carried out by the present Administration.
5. I hope to see the next Congress controlled by the ^{Democrats.} ~~Regular Republicans.~~ ~~Insurgent Republicans.~~
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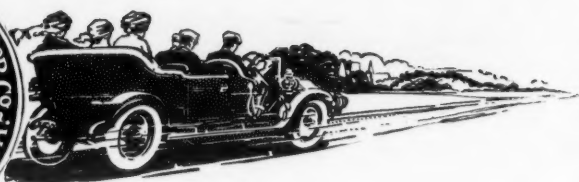
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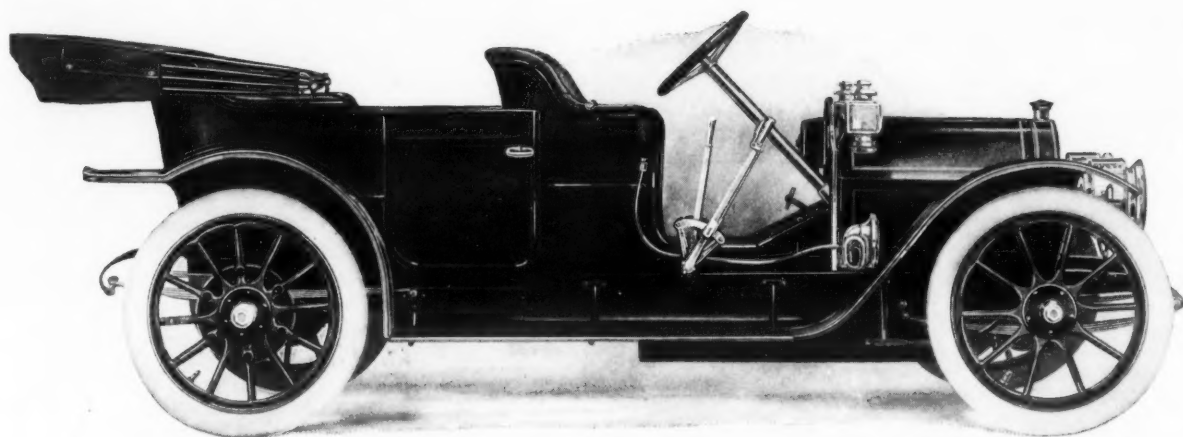
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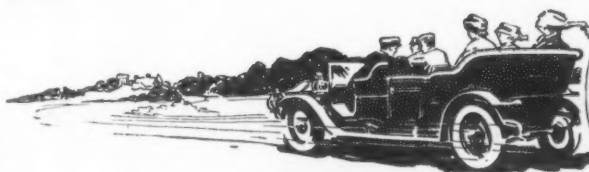
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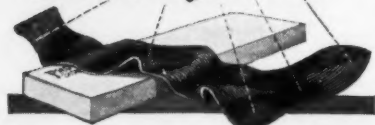
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—Richmond (Va.) Times-Despatch.

The Rescue

(Continued from page 18)

actors say it is, opportunity. If you boys hadn't dropped in at the Majestic last night the chances are that that girl might have been working in one-night stand operahouses the rest of her life. Now she has a chance to play one of the best soubrette parts ever written and to become the pet of the play-going public from Maine to Texas. What luck for a young girl, eh!"

"Are you sure they will let her go?" Hyde asked.

Britt smiled complacently. "Sure to. I know Schultz, the man who owns the show, well, and he will be only too glad to oblige me. Besides—"

"And the husband?" Werden interrupted.

Britt shook his head. "Not at all. We couldn't use him, and they wouldn't let him go anyhow. What an awful-looking brute he is, eh? He and his partner—what's his name?—Peck, are the backbone of the show. It would have to close without them, and as they are practically starred now they're no doubt mighty well satisfied to stay where they are. Besides, they're just the reverse from the girl. Their old rough-and-tumble stuff is great for the road, but Miss Lorraine, with that quiet, dainty way, and yet that little suggestion of devilry she has ought to set Broadway crazy. I'll send my stage-manager and two or three other wise people I know to see her, and about Friday I'll be ready to talk business with old Schultz." The manager smiled in anticipation of the coming success. "Boys, it will be a lot of fun to turn that girl loose before a New York first-night audience, in a good part, with a few rattling songs and togged out in some fine clothes. Believe me, Werden, as a financier, or a philanthropist, or a discoverer, or a rescuer, or whatever you call yourself, you are a great success."

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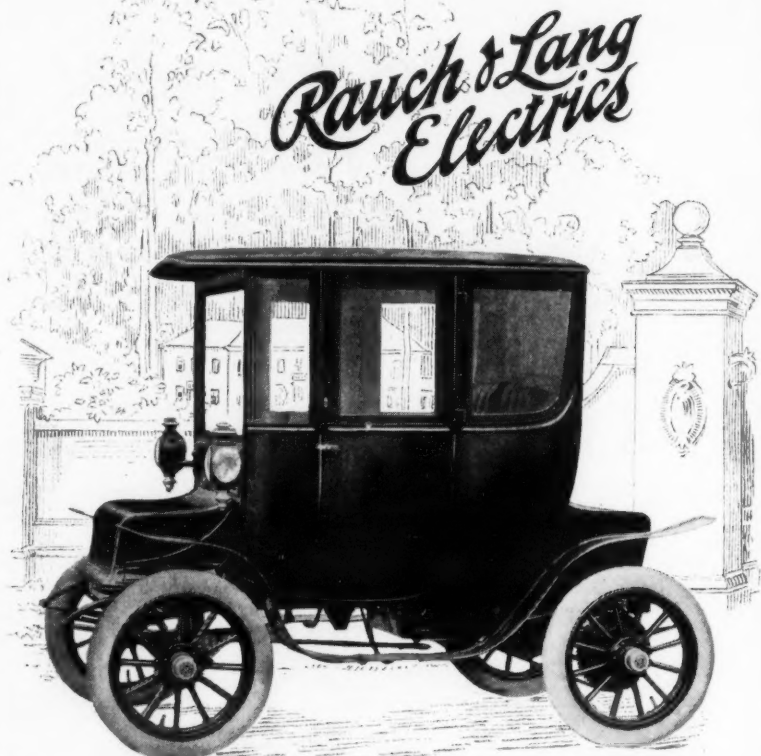
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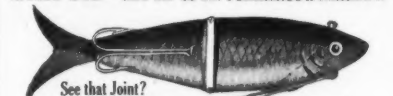
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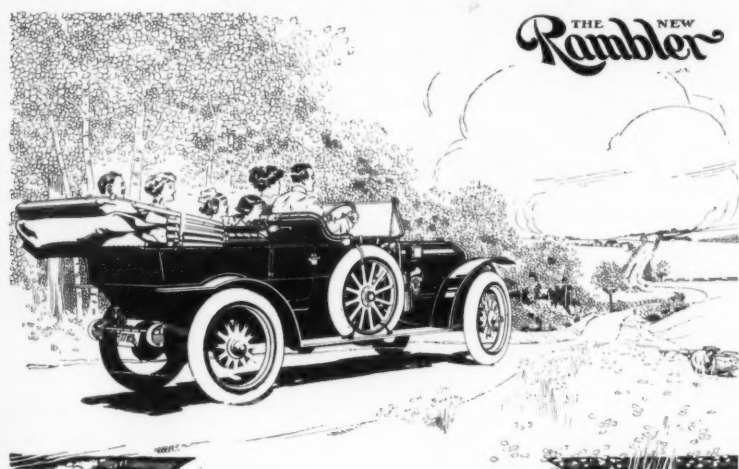
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This Label on Every Garment



Refuse imitations. Insist on Porosknit.



Porosknit Union Suits are cut from our special patterns—that is why they fit perfectly.

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We will print unique and attractive advertising matter in your own name, that will get the business. You can use the machine long enough to prove it will do what we claim, before purchasing on small monthly payments. We take all the risk.

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Tell me how I can make \$10.00 a day or more Renting and Operating a Duntley Pneumatic Cleaner.

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And Wear This Handsome Made to Measure Suit

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honors that awaited his wife, the wretched Pinney continued to fall about the stage, mangle his lines, sing in a hard metallic voice, and indulge in the grimaces and the broad antics which could only possibly appeal to the audiences of the lower class variety theaters. To the casual observer the wonder was how this girl, with so much charm and real beauty, whose every word and movement suggested modesty and sweetness, could ever have married a man whose only virtue seemed to lie in a thorough knowledge of acrobatic dancing and comic falls.

Every night Paula Lorraine received a box of flowers from her anonymous admirer, and every night she carried it under her arm back to the little hotel on Seventh Avenue. After the first outbreak in the dressing-room the husband never again showed that he was conscious of their existence. Always morose and silent, he became, perhaps, even a little more so; but neither by word nor look did he notice the young men on the front row. Hyde and Werden had become the gossip of the dressing-rooms, and Miss Lorraine's evident pleasure in their admiration had almost reached the importance of a company scandal. "How will it end?" one of the show girls gasped in the direction of Ivy Lasar.

The prima donna sniffed. "How will it end?" she repeated. "Joe Pinney will meet those two Johns in a café some night and bump their heads together and leave them for dead."

ON FRIDAY night after the performance was over, Britt met Werden and Hyde in the restaurant next to the theater. "It's all right," he said. "Schultz says we can have her. He feels just as we do about the girl and understands that it's the chance of a lifetime."

"Fine!" said Werden. "Did you speak to Miss Lorraine herself?"

Britt shook his head. "No, Schultz said he would first have a talk with that brute of a husband of hers. He seemed to think that Pinney might see some money in it for himself and make her hold out for a big salary. Schultz wanted to see him alone first and try to explain what a great chance it was for his wife. They are all going to meet us here later."

As Britt finished, Schultz, Pinney and his wife, and Miss Ivy Lasar came in the door at the far end of the restaurant. Pinney and his manager found a table for the two women and then started to cross the room to where Britt and his friends were sitting.

"It looks to me," Hyde said, "as if the husband was going to ask Werden about those anonymous flowers."

"Hardly," Britt laughed. "Just graft, I think."

Schultz led the comedian to the table and introduced him to the three men. "Mr. Pinney," he explained, "wanted to have a little talk with you all before you told his wife of your splendid offer. I'll go back to the ladies and you can join us later."

Britt, unseen by Pinney, winked at Hyde, as if to say: "What did I tell you?" Then he turned to the actor. "Won't you sit down? We thought we might all talk it over together, but we'll hope to meet your wife later on." The comedian stood for some moments holding on to the back of his chair and nodding in an embarrassed way to the three men.

"Take a seat," Werden insisted, "and have a drink."

Pinney pulled out the chair and sat down. "Thank you," he said, "I'll take a glass of beer."

OFF the stage the man's homely face was even more repulsive than it was from across the footlights, and his worn, frayed suit and the soiled stock he wore about his thick neck certainly did little to improve his appearance. But in contrast to the unpleasant, almost repelling effect of the hard, straight mouth, the square, unshaven jaw, and the blinking, shifting eyes, the manner of the man was anything but aggressive or belligerent.

Before he began to speak, the comedian leaned forward in his chair and coughed nervously several times behind his open hand. As if to hurry the talk to its logical end, and to avoid all preliminaries, Britt decided to give the actor his cue. "I suppose," he asked, "you wanted to discuss the terms?"

Pinney shook his head, and the hard, dry lips wavered into something like a smile.

"No," he said, "it wasn't terms—that is, if you mean money. I wanted to tell you three gentlemen something about her. Not the girl—because that's really all she is—not the girl as she is now, but something about her before. I'm afraid that that's the only way I can make you understand. I never could talk to amount to anything. I suppose that comes from depending so long on my legs for a living."

Britt raised his eyebrows in a bored

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way at Werden, and all three men settled back resignedly in their chairs.

"When I first met my wife," the comedian went on, "Peck and I were working in a burlesque company. She joined us in St. Louis, and she hadn't been with the troupe more than a day when every one knew that she was where she had no right to be. Mr. Britt here knows the morals and the kind of talk that goes on in one of those burlesque companies, and this was the toughest troupe I ever met up with. I'd seen some stage-struck girls before who had run away from home and joined a company, and when it came to being all-round wise, the company wouldn't have a thing on them. But with Paula it was a different proposition. She had run away from a good home and fine folks—there's no use in my giving real names—but there's no better in the State of Illinois. There wasn't any one in the troupe that didn't know right off that the kid was in wrong and didn't belong. Of course, nobody meant her any harm, but the talk was pretty rough—and, you see, she wasn't used to it. Billy Peck and I talked it over, and then one day, soon after she joined, we took her out for a walk after the matinee and tried to talk her into going back home. Of course, she wouldn't go, but she seemed to understand that Peck and I were on the level with her, and after that we three were all a good deal together. That was a little more than two years ago, and at the end of that season she married me. Just why a girl like that should marry a man like me, especially after what I have told you about her folks, I suppose surprises you, gentlemen; but you must remember that she didn't really know anything of the world at all, and that I was the big scream in the troupe, and because I was that the other women liked me. Besides, I had taken care of her and protected her, as far as I could, and I suppose that, too, had something to do with it."

UNDER his heavy brows the comedian turned his blinking eyes on the three men, and, satisfied that they were listening to him, he went on again:

"We quit in Chicago in June and I took her to a farm in Clark County. There was a sort of a boarding-house, and she and I and Peck settled down there for the summer. Before that I'd spent my vacations in Chicago, which was my home. I used to put in the day at bar-rooms and cheap summer shows, and the only out-of-doors I'd ever seen was a ball park or the track. There were no theatrical people at the boarding-house, and after a while we got the odor of the burlesque troupe out of our noses and began to smell fresh air. There was a little farm for sale right near where we were staying, and after supper Paula and Peck and I used to walk over there, and, as a sort of game, we used to call it our farm. We laid out that when Paula and I got a bunch of money together that we would buy the place and Peck would be a regular summer boarder. Paula and me were to quit the business and live there all the year—you know, regular rubes—and my wife was just crazy for a kid."

THE comedian stopped suddenly, picked up the glass before him and emptied it in several short quick gulps, then turned his head, and for a few moments stared at his young wife across the room.

"She looks awful pretty to-night, don't she?" he said, and turned back to the table. "Gentlemen," he went on, "when we left the country that summer she had no ideas in her head but that farm and myself. In September all three of us—she and Peck and me—got an engagement in a musical piece that played a long engagement at one of those stock company theaters in Chicago. She only had a bit, just a few lines, but it was enough to make her want something better. I took to teaching her some steps, and with what she had learned from the stage-manager she got on pretty well. She always had a good voice, and from the start-off she could read lines—I figured it that that was because she had education and brains—but I do know that she could learn more in a day than the average woman in our business can learn in a week, and she did some things just natural that most girls never could learn.

"We ended the run in Chicago after Christmas, and then they sent us out on one-night stands through the South and West. I was pretty strong with the manager, so I got him to give Paula the second woman's part. It wasn't such a much at that, but there was a good song-and-dance that she and Peck and I had, something like the one we do in this piece. From the start my wife worked at her part and the song-and-dance as if she was playing the lead. She never did let up, and she got better and better all the time. She was practising dancing by day, and I think she used to dream about her work at night. I never saw ambition like that



Taft

An Interview

THROUGH George Kibbe Turner of the staff of McClure's, the President of the United States presents his own estimate of his first year in office and his program for the future. This is an unique accomplishment in journalism and a new method of discussing national issues. The President takes up in detail the much discussed tariff legislation, the corporation measures, his proposed railroad laws, his conservation policy and other big questions now before the country in McClure's Magazine for June

"Easy Boss"

was what Winnie Horn, the Twenty-third Street news-girl called him when Senator Platt saved her news-stand from being taken away from her. Platt laughingly accepted the tribute, and it was adopted in the Amen Corner, that noteworthy gathering of state politicians who used to meet every Sunday afternoon at the old Fifth Avenue Hotel to discuss politics with Boss Platt.

THE Reminiscences of Thomas Collier Platt will be published in McClure's Magazine beginning with the June number. In this number Platt tells in his own way how he nominated Roosevelt for Governor of New York because he was the only man who could beat the Democrats, and how he nominated him for Vice-President of the United States in spite of the objections of Roosevelt and all his friends, and, as Platt himself put it, practically kicked him upstairs to the Presidency.

Later on, in subsequent numbers, Platt will tell of other important events in state and national politics, giving, as in this case, the inside facts of many movements that made history. The July installment describes how Garfield was elected and how Conkling became his bitter enemy.

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before, but I suppose that was because I had always worked with people who'd had all the ambition knocked out of them long before and had got lazy and satisfied to do the old stuff they'd handed out for years. Mr. Britt knows what I mean."

THE manager nodded and asked Pinney to have another drink, but the comedian shook his head, and, leaning his elbows on the table, went on:

"We were playing Lynchburg, I remember, and Peck and I thought we'd put in an old buck-and-wing dance as an encore for the trio. We used to use it years before as a specialty, and it was about as good a buck-and-wing as I ever saw. We worked with Paula a while in the morning and then we left her at the theater, rehearsing alone in her sweater and knickerbockers like a crazy kid. We knew she'd get it all right, but we tried it over just a couple of times before the show in the evening. It struck me she was pretty good then, but as soon as we started in on the dance that night I could see every face in the audience was looking at the girl, and, as I told you before, it was about the showiest thing Peck and me knew.

"We used it for our last encore, and after this encore we took a call for a bow. We used to bring Paula out between us, and after the bow we'd let her go off first. Just as we got behind the arch that night after the bow, I says: 'You've passed us, Paula,' and she, not understanding, says: 'Sure, Joe, I always pass you there. Would you want to exit before a lady?' But Peck, he knew what I meant, all right, and when we'd got back to our dressing-room and closed the door, he says: 'That's right, Joe, she passed us. She made us look like a pair of deuces in a dirty deck!'

"And I remember I said to Peck: 'Bill, I guess we'd better pick out a couple of comfortable seats on the depot platform and watch the express go by.'

"I suppose I'd been watching her a little more closely and I'd a sort of suspected what was coming, but Peck is a natural fighter, and he wasn't for giving in so easy. 'Not yet,' he says, 'not yet for me. We got to get some new stuff.' 'New stuff?' I says. 'Why, our voices are husky with the whiskered jokes we've been telling and our joints are stiff and they crack from doing the same steps for the last twenty years. We're too old to learn new tricks.' Bill kept walking up and down the dressing-room and going on like a crazy man, but what was the use? I knew what the real trouble was—Peck and I hadn't the tools. I knew nobody ever built a locomotive yet with a hammer and a box of tacks, and I knew that no violins ever grew out of a cabbage patch. There was nothing to it—Paula had the tools—she was born with them. She'd beat us at our own game. Peck and me had about as much chance as a couple of mules in a half-mile dash against a thoroughbred. I didn't tell Bill that, but after a while he cooled down a bit. Peck's all right, but it sort of hurt his pride."

The comedian stopped for a moment to glance at the three men about the table. "I don't suppose any of you gentlemen are married, are you?" he asked.

By way of answer the men shook their heads.

"I see," he said, "and I'm sorry in a way, because you can't understand just how I felt. It wasn't pride with me—it—it was something quite different than that—quite different."

ONCE more the comedian turned to look at his wife, and as he did so their eyes met, and in an awkward way he waved his hand to her, and she in return put her little white-gloved fingers to her lips and blew him a kiss across the smoky restaurant. Pinney turned back to the men at his own table, the smile in his eyes faded as quickly as it had come, and his listeners saw only the same tense, hard look he had worn since he had first begun his story.

"There's not much more," he apologized. "I'm sorry to have kept you all so long. The show went back to Chicago at the end of the season and wound up there early in July. Then Peck and Paula and I started for the country. We went back to the same boarding-house and the same life we had led the year before, but it wasn't just the same. We never so much as mentioned buying the farm—Paula was thinking of other things. I don't believe the kid quite understood herself, but Peck and I understood. She was reaching out for something different, something better. She was happy enough at that, but anybody could see the change in her. She never spoke about a home any more or—children. I says to Peck one day: 'What do you think?' and he says: 'She's crazy for the center of the stage and the spotlight, but she don't know it yet, and perhaps she won't know it till a good part comes her way.' 'That's right,' I said, but I

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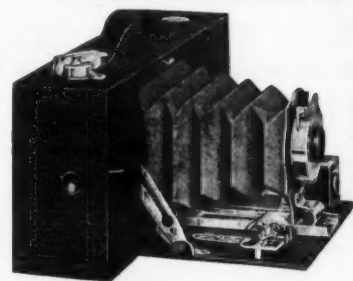
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knew that it wasn't only the center of the stage and the spotlight she wanted. It was the something else that I knew she wanted that hurt—in a year she had gone by me like a four-masted schooner would pass a foundered canal-boat. I'd always told her in the old days that things would be all right if we only could get on Broadway. Well, when they told me a few weeks ago that we were to come to New York I knew what would happen."

PINNEY closed his hands and beat them slowly on the table before him. "Well, gentlemen," he said, and once more the straight lips tried to smile, "it's happened all right. She's yours, but I want to ask you all a favor I've no right to ask, and you don't think any less of me as a man for asking it than I do of myself. I know I'm selfish. I know I don't fit in with your way of looking at things, but everything that that girl knows I taught her. Perhaps you'll say that that isn't much, but it's all I know, and for that and because I'm selfish, I'm going to ask you to let her and me alone for six months. That's all—just six months. I want a few months more of home, even if it's only the kind of home we get in hotels and traveling in railroad cars, and I want a few weeks more this summer of the place I was telling you about in the country before I go back to—well—to what I was before. For God's sake, let me have her for only that long! If—" The man's voice died away to a whisper, and for a moment he sat silent, pressing the palms of his hands hard against his temples. When he spoke again his voice was quite as it had been before.

"Next season, of course, you understand, she is to be yours. I'll put it in writing if you want. And you know, Mr. Britt, what separating a husband and a wife in this business means. When she is in New York he's in Texas, and when she is in Chicago he's probably playing in Frisco, and after a while they grow apart in their feelings as well as in their lives, and then—"

The comedian suddenly stopped talking and reached for his empty glass, put it to his mouth, and then nervously wiped his dry lips with the back of his hand. Under his heavy eyebrows he glanced in turn at each of the three men. "Well, gentlemen," he said, "I guess that's all—it's up to you."

For a moment there was silence, and then Pinney pushed his chair back from the table and rose to his feet.

"You said a little while ago that you would like to know Mrs. Pinney. Won't you come over and meet her now?"

The three men got up and followed the actor across the room. It was Schultz who made the formal introductions and ordered a fresh pitcher of beer. Pinney sat next to his wife and Britt, and his friends drew up chairs on the opposite side of the table. Mrs. Pinney, much abashed, beamed pleasantly on her new acquaintances.

"I'm certainly glad to meet you at last, Mr. Werner," she began, "and your friend, too. You must know our performance backward, you've been there so often. I can't imagine what we are going to do when we go on the road and don't see you two on the front row. Really, we'll all miss you terribly."

Werden and Hyde stammered their thanks, and Mrs. Pinney turned to Britt. "And of all people," she ran on confusedly, "to think of the great Ogden Britt coming uptown to see our little show. I suppose now you'll want to star all of us on Broadway in that new show I heard about."

HYDE and Werden glanced at Pinney, but he did not see them, for he was staring wide-eyed at Britt. Of all the men the manager alone seemed to appreciate the humor of the girl's words.

"Well," he laughed, "so long as I am caught red-handed, I might as well confess that I did come on robbery bent. But my old rival, Schultz, spiked my guns—it seems he ties up his actors with contracts and red tape to the end of their natural lives. As a matter of fact, there has been a lot of talk downtown about my friend Pinney here. Some said he was a good comedian and others said that he was great, so I came up to see for myself. Personally, I belong to the latter class. I wish I could have had him for the new show, but Schultz says no."

Britt raised his glass to Paula Lorraine. "May I congratulate you, Mrs. Pinney," he said, "on your choice of a husband? You should be very proud of him."

Mrs. Pinney, through violent blushes, smiled in turn at the smiling faces of Ivy Lasar and of the men about the table. Then through dimmed eyes she looked back to Britt, and with one hand raised her glass to him, and the other hand, as if by some process of mental suggestion, stole under the table to meet that of her husband.

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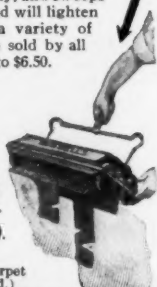
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Ophelia and the Center of the Stage

(Concluded from page 16)

mitting my nervous responsibility, I peeped through the curtains and followed her with anxious eyes. No child spoke to her, yet at least they did not laugh at her. Only they stared, with the curious gaze of the very young before they lapse into friendliness or open hostility. Once or twice the hostess emerged from our shelter to join the alien's hand with a pale-pink-effect, but the plaid and the pale-pink-effect would drift apart when her back was turned.

"And you can not make them," sighed the lady; "they must do it all themselves." "I think she'll do it all herself," I replied vaguely, for my faith in Ophelia and the Center of the Stage was still unshaken.

The hunt continued. Once a light-blue-under-organie pounced upon a peanut as Ophelia was about to seize it, and the stage child gazed in hurt astonishment at one who would dispute her claim. "In the theater," Ophelia's expression read, "they would have let me find them all."

Again a white serge sailor, heavily anchored, slipped up behind her and shamed the eagle on his chest by extracting a small fistful from her basket. Ophelia turned upon him, yet did not assault him—the ethics of these people were not the same as those of her dear stage, where she was always IT. She was confused, confounded; yes, and something else was growing in her face; a desire to make this other race aware that she, Ophelia, a potent factor in the theater, was in their midst.

THE sailor-man was borne away, kicking and screaming, by a parent whose watchful mother love had not effaced her love of sport, and this episode, while calling attention to Ophelia and placing her more prominently in the scene, did not add to her general popularity. She was an outsider—in a dark plaid—and she had caused, however unwittingly, one of their own to suffer. I myself agonized over the situation, yet Ophelia, inversely, became more tranquil. "If there is really such a thing as justice in this strange world which I am visiting," argued she mentally, "then merit will eventually win out as it does on my fair planet, and I shall yet take my place among them, firmly in the Center."

The turning point came sooner than I had expected—sooner, I think, than she herself had dared to hope. After they had played a few kindergarten games—and in this they were assisted by Ophelia, who explained to the hostess that she had once been in a Rahway kindergarten "when she was young"—the party reached the point of revelry verging on an orgy which precedes the passing of ice-cream. The mothers had gone into the dining-room to exclaim over the various surprises awaiting the children, leaving me, like Casabianca (or perhaps I should say like Polonius), craftily peering through the arras.

Coincident upon the withdrawal of the parents, a game of fairies was devised, which consisted of climbing onto the chairs and soaring quickly to the floor. Ophelia showed an interest in this, since it was a pretend, but every chair was occupied—it would seem purposely so—and my heart ached for the child, who knew so much better than they how to soar, yes, and clap her feet in the air before she descended. I was about to push a chair through the curtains, as though introduced by a magical godmother, when a more ambitious tot longed to fly, "not down, but up like Peter Pan." And then came the voice of Ophelia, controlled, as one who was on her ground once more.

"But that is worked by wires from the flies," said she.

THERE was a pause—a half-second's deliberation—curiosity aroused, stifled for a moment, then strong again, with a note of contempt.

"How do you know?" bawled a Soldier of the Queen.

"Because—I am an actress," replied Ophelia.

A sickening silence, but a pressing toward her, and it was the daughter of the house who advanced the natural question: "My! a flying actress?"

"I flew last year in 'Peter Pan,'" announced Ophelia.

After this a quick indrawing of the breath of all of them—they had seen "Peter Pan." "But I don't fly any more," pursued the thespian, "I play a boy. It's a much better part and I get a lot of money."

These were two blows in quick succession. "Money? How much?"

"Forty dollars a week."

The party blinked. They all had little banks—but—forty dollars! They could

not scoff at this, so they went back to her first astounding statement. The group was now increased by the young sailor-man, red-eyed, but once again among them, and thirsting for vengeance.

"A-a-ah, you can't be a boy when you're a girl," he scowled out.

Three little women went over to the side of Ophelia.

"Of course she can, her hair is short," defended they.

THE Soldier of the Queen who held the Navy in contempt became her champion, too: "A girl can play a boy—it's a pretend."

"And I can look like you," hurried Ophelia to the Navy.

Various bet-chers were exchanged, both for "you can" and "you can't." The sailor-man was offering huge wagers, and any method of proving his claim. Ophelia looked wistfully at his trousers, and the young hostess, influenced unconsciously by the suggestion, was father to the desire.

"You get behind that sofa, Eddie, and take yours off, then—what's your name, Ophelia?—Ophelia can put 'em on behind the other sofa, and we can see. Come on, come on!"

"Come on, come on," screamed the delighted party, jumping up and down before Ophelia, who joyfully endured all eyes upon her.

"My mother never lets me wear 'em unless I'm in a play," deliberated she with guile. "We'll have to have a play."

"Of course, of course," the party danced. "And I must tell you what to do, for I'm an actress and know how."

One protesting voice was hushed. The sailor-man was taunted with the charge of frisky-cat until he crawled over the satin walls into his allotted dressing-room, while Ophelia, more politely, crept beneath the foundations of hers. I stood with my hands pressed against my heart, endeavoring to control a tendency to stop the encroaching syndicate then and there, and, I am proud to add, controlling it successfully.

The young hostess brought the sailor suit to Ophelia, and, being apt at making changes, she was soon ready, but the question now arose as to a garment for the Navy. He had not foreseen this, although there was a diabolic smile on the weird face of Ophelia as she peered like a gargoyle from over the top of her sofa, which would suggest that she had planned such an abasement. The blue plaid was proffered and was spurned.

"Then," said Ophelia, coming out a charming lad, "stay where you are."

THAT was her entrance speech, and, caught up by a cheering populace, she was made the hero by acclamation, while the howling boy behind the sofa became the villain in a dungeon. She taught them up stage, down stage, set rocks, the difference between wings and flies. She explained the gridiron to them, and how to strike a set. She was all things—she wrote the play and cast it. The hostess out of compliment became the heroine, Ophelia the sad, ruined hero playing opposite. The leading lady hostess became ambitious—she wished her part also to be sad and ruined.

"You can't," replied Ophelia, calmly, "mother never lets me have them in my plays."

Mindful of old scores, she made light-blue-under-organie a hag, the pale-pink-effect, who would not take her hand, became the property man and fetched and carried. Small boys were stage-hands, supers were innumerable; every one worked but Ophelia—she directed. When the villain stuck his head above the sofa and pleaded for his sailor suit, the soldiers to a man peppered him with Mauser peanuts.

It was his roaring which brought the mothers and the servants onto the scene. The play was at its height. Numerous dying men and women were writhing their Irish laces on the floor; sometimes they died hard, and would have to be admonished by Ophelia for interfering with her lines. Some arose and died again, liking it. The heroine clung to the hero and besought him "not to," since she could think of nothing else to say. Ophelia went on coldly shooting down the enemy, and, when all was quiet, delivered an impassioned speech, which, strangely familiar—and irrelevant—I suddenly realized was taken from my part.

At the finish, laughing, applauding mothers drowned the cat-calls of the villain, so that Ophelia turned in soft surprise. Yet, unashamed, and with the air of one who had conquered, she bowed to them—from the Center of the Stage.

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REMOVES SMOKE STAINS

"I tried your Dental Cream and was so pleased with it (both in results and the pleasant taste) that the idea came to me—why not use this in cleaning my patients' teeth? My next patient was a great smoker, with teeth stained with tobacco. The way your Cream took that stain off was gratifying. Dentists are rather slow to try something new, but after one trial cleaning his patients' teeth with your Cream, a dentist will throw peroxide and pumice away."

NEATNESS and COMPLETENESS of PACKAGE

"The Ribbon Cream is better—doesn't roll off like the wire shape paste does."—"Congratulate you on the neatness and completeness of your package."—"The way it is put up at once recommends it."

"Best preparation of the sort I have ever used. The new container, which allows a flat, ribbon-like stream to be laid on the brush, is both ingenious and convenient."

ABSOLUTELY THE BEST

"Have used it in the chair with excellent results."—"Am delighted with it; you have made a friend of me by calling my attention to your Ribbon Dental Cream. I must say I like it."—"All you claim for it."—"Very satisfactory indeed. Surpasses any other kind."—"It is splendid."—"Surely a good one."—"It is the best preparation I have ever used."—"The most valuable dentifrice I know."—"Best on the market."—"Best for daily use."—"Absolutely the best."

CANNOT GET ALONG WITHOUT IT

"In my practice of 28 years, I have met nothing better. I endorse it unequivocally."—"You have struck the key-note in your new Dental Cream."—"The greatest dentifrice."—"Paramount in every particular."—"Best we have ever used in our office."—"We cannot get along without it."—"Best in my judgment, and I have used many kinds."—"You are to be congratulated on inventing such a hygienic article."—"The offer of a free trial tube of Colgate's Ribbon Dental Cream, mentioned above, will well repay you for clipping and mailing this sentence."

RECOMMEND IT TO PATIENTS

"Of standard quality—my patients tell me this after a trial."—"I am convinced you have reached the acme of perfection. Always a pleasure to recommend it to particular patients."—"One of the most excellent of all preparations for the mouth and teeth—the Ne Plus Ultra—shall recommend it to my patients."—"Am using it personally and recommend it to my patients, an ideal preparation."—"I take pleasure in recommending it to my patients."—"We recommend it to all our patients."—"I unhesitatingly recommend it."—"My patients appreciate this Cream."



DELICIOUS—ANTISEPTIC

Comes Out a Ribbon—Lies Flat on the Brush

COLGATE & CO. (Established 1806) Dept. W, 55 John St., New York Canadian Department, Coristine Building, Montreal

Makers of the World-famous Cashmere Bouquet Toilet Soap